ECEMBER 1955 50 CENTS

12

dance MAGAZINE

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TO ALL DANCERS

THE MERRIEST CHRISTMAS

FROM SANTA

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NEWS of Dance and Dancers

BALLET AT THE MET

Impressive plans have been announced for the **Metropolitan Opera Ballet** under choreographer **Zachary Solov. Mary Ellen Moylan** is this season's prima ballerina and **Carmen de Lavallade** is principal soloist. Other soloists are **Zebra Nevins, Adriano Vitale and Jean Lee Schoch.** In the corps of 34 dancers are 10 new members: **Marie Adair, Margaret Black, Carolyn Clark, Maria Grandy, Audrey Keane, Marie Paquet, Bernice Thornton, Gerard Leavitt, Donald Martin and Peter Saul.**

In addition to dances for 13 operas, Mr. Solov is creating a new ballet, "Soiree," to Rossini music arranged by Benjamin Britten, to be premiered Dec. 23. Decor and costumes have been designed by **Cecil Beaton.** (On this month's cover is his sketch for Miss Moylan's costume.)

N.Y.C. BALLET NEWS

Balanchine's smash hit, "The Nutcracker", will supplant repertory performances by the **N.Y.C. Ballet** at City Center from Dec. 9 through Jan. 1. **Jacques d'Amboise** was due to return to the Co. from Hollywood Nov. 27 after completing work in "Carousel." **Tallchief** and **Eglevsky** were due back Nov. 29 after a flying trip to Rio to appear in the Municipal Ballet festival season. **Radford Bascome** photographed the Co. and productions for the new souvenir book.

BALLET THEATRE BACK HOME

Transportation problems forced curtailment of final dates of **Ballet Theatre's** State Dept.-sponsored tour of So. America. Co. flew home Nov. 3. **Lupe Serrano** and **Michael Lland** remained in Rio to dance with **Massine** in the Municipal Ballet festival. **Rosella Hightower** flew to Europe for a month with the **de Cuevas Ballet.** Co. reassembles in Dec. to rehearse for tour opening Jan. 7 in Providence.

Nora Kaye returned to find invitations to guest star with **Janine Charrat** in Paris and the **Komaki Ballet** in Tokyo. For now both are precluded by her commitments. Co.'s final performance in Buenos Aires closed with "Fall River Legend," and Miss Kaye was called back for 21 solo bows.

Possibilities for BT's 3-week season at the Metropolitan Opera, beginning Apr. 17, include new works by **Antony Tudor** and **Agnes de Mille** and revivals of "Dim Lustre" and "Tally Ho." Season's star lineup is: **Kaye, Kriza, Hightower, Bruhn, Laing, Serrano, Koesun, Braun, Arova and Douglas.**

"RED ROSES FOR ME"

Coming to B'way Christmas week is Sean O'Casey's fantasy, "Red Roses for Me," which will make especially significant use of dance. Choreographer is **Anna Sokolow,** and she is using her full co. in the show: **Jeff Duncan, Paul Sanasardo, Jack Moore, David Gold, Eve Beck, Judith Coy, Beatrice Seckler, Sandra Pine.** In addition, **Virginia Bosler,** will have an acting-dancing role. Miss Sokolow, recently returned from Israel where she worked a 2nd year with the Inbal Yemenite group, and from Zurich, where she taught at the Int'l Modern Dance Festival, is now also rehearsing her co. for their Feb. concert at the B'klyn Academy. Program there will be a repetition of last season's highly successful "Rooms" and the premiere of a new work being choreographed to Scriabin music.

VISITORS FROM GERMANY

Tatjana Gsovsky's Dance Theatre-Berlin comes this month to the B'klyn Academy for 2 performances, both featuring "Hamlet." With it, on Dec. 21, will be seen "Orphee" and "Signale." Opening the Dec. 22 program are the Pas de Deux from "Don Juan," "Souvenirs," and "Das Regen." The last is based on Schnitzler's story seen here on the screen and off-Broadway as "La Ronde." Co. is headed by **Gisela Deege** and **Gert Reinholm.** Francois Jaroschy conducts the orchestra.

DANISH BALLET TO U.S. NEXT FALL

Columbia Artists Mgt. is bringing the full Co. of 90 dancers of the **Royal Danish Ballet** for a U.S. tour, due to open with a 2-week season at the Metropolitan Opera in Sept. 1956. 12 ballets are being brought, including several by the 19th Cen. choreographer **August Bournonville.**

CREATIVE DANCE CONFERENCE

Chairman **Lucile Brahms Nathanson** announces that the 2nd Conference on Creative Teaching of Dance to Children will take place at the NYC YM-YWHA Dec. 27 & 28. Among those scheduled for demonstrations are **Virginia Tanner, Betty Meredith-Jones, Murray Lewis.** Panel discussions will be led by **Bonnie Bird, Edna Doll, Phyllis Golden, Rita Chazen. Margaret H'Doubler** will offer a lecture-demonstration, and **Helen Lanfer** will conduct a workshop for dance accompanists. **Iris Merrick's Westchester Ballet** and **Eve Gentry's** teen-age group will perform.

POTPOURRI

The **Merry-Go-Rounders** premiere **Lucas Hoving's** ballet, "The Love for Three Oranges," at the 92nd St. 'Y', NYC, at two children's matinees, 10 & 3 Dec. 18. New co. members this season are **Andra Goldberg, Jose Gutierrez, Chifra Holt, Victor Melnick, Joan Parmer, Patricia Wityk, Mary Ann Young and Curt Lowens.**

On Oct. 28 the Amer. Museum of Natural History launched a series of 4 ethnic dance programs for members of the Adult Students Council with a recital by Hindu dancer **Priyagopal.** Scheduled for future programs are Philippine dancer **Carunungan, Pearl Primus & Co., and Sahomi Tachibana.**

Heino Heiden, Montreal TV choreographer, left for Europe Nov. 4 to stage dances for German-language version of "Fanny" at the Munich State Operetta. Production, which will use permanent dance co. of the operetta, opens Dec. 9. While in Munich, Mr. Heiden will also ready his choreography for the Gian-Carlo Menotti "Sebastian" score. Work will be premiered on Canadian TV in Jan.

Dec. 23, **Alicia Alonso's** birthday, has been set aside in Cuba for a country-wide tribute to the ballerina. She flies to Havana for several receptions and dinners, then immediately rejoins the Ballet Russe tour in the U. S.

The Country Dance Society has announced a Christmas Festival Dec. 10 at Hunter Coll., NYC, with square dancing, a Boar's Head Processional, Sword Dance Play, etc. . . . **John Begg's Ballet Carnival,** back from a 2-month tour, performs Dec. 11 at the Walton Community Center in the Bronx . . . **Sally Ray** has begun rehearsals for the Boys Athletic League folk dance festival (see DANCE Mag., July 1955) at Manhattan Center Mar. 1. Youngsters from 30 community centers, or 10 more than last year, are participating . . . Recent grants from the Creative Film Foundation went to experimental film producers **Shirley Clarke** and **Roger Tilton.**

Grazioso Cecchetti's 3-volume book of his father's ballet method, translated into French by Ferdinando Reyna, is being sold in the USA, on a subscription basis, (**Dance Mart,** Box 315 Midtown Station, N.Y.C. 18.)

MGM Records has recorded Carlos Surinach's "Ritmo Jondo," which **Doris Humphrey** choreographed 2 seasons ago for **Jose Limon.** MGM is also at work on a set of LP's of the musical repertoire of **Martha Graham.**

The **Houston Youth Symphony Ballet,** under director **Emmamae Horn,** gave its 1st Winter performance with the Youth Symphony Nov. 21.

The **Ballet Guild of Phila.** presented "Interlude" and excerpts from "Les Sylphides" on TV last month as benefit for Nat'l. Retarded Children's Week.

OFF-BROADWAY AND ON

Valerie Bettis is announced for the Phoenix Theatre's "Sideshow" series Mar. 26 . . . **Kathryn Lee** was held over as leading ballerina at the Radio City Music Hall for the Thanksgiving show . . . **Bob Fosse** took time out from preparing the nat'l. co. of "Damn Yankees" and plans for Warner Bros. film of "The Pajama Game" to tackle a TV dramatic role in NBC's "The Big Story" Nov. 11 . . . MCA Artists report that **Beatrice Kraft** is preparing an Oriental night club dance presentation with a company of 6. They have also signed choreographer **Bob Herget,** who is staging a night club and hotel act for **Paul Hartman,** and **Walter Nicks,** who has been choreographing for Harry Belafonte shows.

PHILADELPHIA STORY

Our own **Toni Holmstock** has just returned from a fast 2 days in Philadelphia, where she was guest at a dinner of the Business and Professional Women's Club. She reports that her meetings with **Jack and Kermit Artz** of **Art Teen; Harry and Irving Fine,** of **Fine Bros.;** and **Norman Cohen,** of **Baum's** were most pleasant and enlightening. A high spot was her visit to the handsome, newly enlarged Baum's store. Miss Holmstock was guest of **Florence Cowanova** at **Ivy Hall,** one of the country's truly beautiful studios.

BUSY PHOTOGRAPHERS

DANCE Magazine's photographers are in the news: **Fred Fehl's** ballet photographs were exhibited Nov. 15-26 at the **Kamin Dance Bookshop** . . . **Herb Flatow** is back from a month's shooting of hotel shows in Las Vegas . . . **Zachary Freyman** won 4 prizes in "Popular Photography's" recent contest . . . Classic Editions' album of Ballet Music by Shostakovich has a handsome photo cover by **Jack Mitchell.**

KINCH AND SHAWN IN BROOKLYN

Myra Kinch & Co. are presenting 3 NYC premieres Dec. 10 at the B'klyn Academy of Music: "Along Appointed Sands," "Magnolia for Three," and "Sundered Majesty." the last starring **Ted Shawn** as King Lear.

LOOKING AHEAD

The Juilliard School of Music in NYC, marking its 50th year, includes important dance commissions for festival performances this spring. To be premiered in April is a new work by **Doris Humphrey** for the **Jose Limon Co.** Its working title is "The Magic Box" (i.e., the theatre), and the score, a concerto for magnetic tape and orchestra, is being written by Otto Luening. Mr. Limon will also choreograph a new production for his Co. with music by Norman Dello Joio. The Juilliard performances will see the NYC premiere of Mr. Limon's "Symphony for Strings."

It looks as though the **Juilliard Dance Theatre,** organized last year, will also participate in the April season. For that group Miss Humphrey plans a work based on Garcia Lorca to a piano concerto by Hunter Johnson, and Mr. Limon will choreograph a dance to a Stanley Wolfe score. Incidentally, the Limon Co., which tours New England and the Middle West in Feb. and Mar., presented a TV performance of "The Traitor" for the CBC Oct. 23 in Toronto.

Tanec, the Nat'l Yugoslav Folk Ballet, coming for its 1st American tour, probably will open on B'way in late Jan. Part of the story of an elaborate international deal is told in the billing: "presented by Charles E. Green and Lee V. Eastman, in association with the Int'l Institute of Music, under the sponsorship of the State of Macedonia, in cooperation with the Yugoslav Gov't." The production was assembled by Prof. Emanuel Cuckov, noted Yugoslav folklorist. 40 dancers in the co. also double as singers and play exotic mountain flutes and drums. Dances to be presented are Serbian, Dalmatian, Croatian, Albanian, as well as works from group's native Macedonia.

LITTLE ORCHESTRA CHILDREN'S SERIES

The lively **Little Orchestra Society,** conducted by **Thomas Scherman,** again includes dance as part of its programs in NYC. On Nov. 12, for the Hunter Coll. Children's Series, they gave a repeat of "Celeste," a musical story by George Kleinsinger, danced by members of the **Metropolitan Opera Ballet School.** The same series offers the premiere of Mr. Kleinsinger's opera, "The Tree that Found Christmas," with 6 dancers, on Dec. 17; and **Danny Daniels** dancing Georges Bizet's "Jeux d'Enfants" on Feb. 11. Mr. Daniels appears at Town Hall on the adult series Dec. 19 in Morton Gould's "Tap Dance Concerto."

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BACKSTAGE TV — BROADWAY

Geoffrey Holder, after appearing "House of Flowers" in Las Vegas, to film in Italy . . . **Jose Greco** is signed the Miami Latin Quarter in Feb. . . **Valerie Bettis** currently substituting weeks for Lotte Lenya in "Three P Opera" at the de Lys . . . **Bambi Lin Rod Alexander** to star in a filmed se for NBC-TV, titled "The Dancers" . . . Liberto and the Robert Q. Lewis S parting company . . . **Michael K brother, Phil Greenwald,** is new enterta ment director at the Concord Hotel in Catskills . . . **James Starbuck** doing dances for "Strip for Action" opening B'way in Feb. . . . **Buddy Ebsen** and sister **Vilma** re-teaming as a dance . . . 80 dancers are in "Powerama", industrial show staged by the Barst . . . **Marge and Gower Champion,** sche uled for the movie, "Chicago Blues", also discussing a long-term contr with CBS . . . **Jerome Robbins** to sup vise repeat NBC-TV performance of "Pe Pan" Jan. 9, then will stage two B'w musicals, "The Bells Are Ringing" "Eastside Story" . . . Sir William Walt to write a score for the **Sadler's We Ballet.**

Hans Hol

TOUR NEWS

Iva Kitchell began her annual tour NCAC Nov. 8 . . . French mime **Marceau** opens a week's stand at t Huntington Hartford Theatre in Hollywo Dec. 6 before heading for the Orient . . **Ruthanna Boris and Frank Hobi** are p forming this month in Indiana, Michig Maryland and W. Va. . . . **Lola Mont** and her Spanish Dancers are touring Calif. . . . **Carola Goya** and **Matte** NCAC engagements in Dec. take them Wash., Oregon, British Columbia, Ohi homa and Ohio . . . Columbia Artists M reportedly will not book the **Ballet R** next season. Also it is rumored that **Novak** is leaving the Co. at the end the current tour . . . **Federico Rey** a **Pilar Gomez** return from Spain for U. bookings in Feb. . . . **Marina Svetlo** danced "Giselle" opposite **Anton Do** with the Netherlands Ballet Nov. 22. Dec. 18 she does "Swan Lake" with t Royal Swedish Ballet in Stockholm.

ISRAELI DANCE DEPT.

A department of Israeli dance, with **Berk** as director. has been established the 92nd St. 'Y' in NYC. This season plans include 3 concerts, sponsored by t Consulate of Israel, film showings and le tures by Mr. Berk, **Anna Sokolow,** and Israeli composer Amitai Neeman.

SCHOOLS AROUND THE COUNTRY

A large contingent of **Ellis-DuBoulay** School of Ballet students in Chicago scheduled to travel to Detroit to see the Sadler's Wells performances. Former pupil **Viola Belshaw** was accepted for this season's tour of the Ballet Russe . . . **Phyllis Wills** of the **Gladys Hight School** in Chicago last month gave a public library lecture on ballet, illustrated with 3 films . . . **Cora Miller-Wells** is teaching Creative Dance for Children, not only in Oklahoma City, but also in Tulsa, under the sponsorship of the Unitarian Church . . . **Alicia Langford's Boston Ballet Co.** began its Fall season with an Oct. performance for the Music Lovers Club of Boston. They will also be seen this winter in Lexington and Worcester, and also in Conn. and New Jersey. Four students launching their careers are **Marie Paquet**, with the Metropolitan Opera Ballet, **Barbara Erwin**, with the Radio City Music Hall Ballet, **Cecilia Hollis** with her own school in Providence, R. I., and **Yolanda Rodriguez** on Miss Langford's teaching staff.

Leon Danielian held Master Classes at the **Armand School of Theatrical Art** during Ballet Russe's visit to Detroit . . . A Nov. TV production honoring scientists attending the 1st World Symposium on Solar Energy in Phoenix, Ariz., featured **Gateway Theatre** dancers **Pearl Dailey, Barbara Flourney, Betty Grijalva and Janice Kirchner.** Gateway now has Children's classes in all theatre arts.

Joan Hart presented 6 special classes at the **William D'Albrew Studio** in S. F., taught by **Beryl Gray, Nadia Nerina, Rowena Jackson, Michael Somes, John Field** and **John Hart**, during the visit of Sadler's Wells Ballet there . . . "The Littlest Angel" will be performed again this year, on Dec. 9 & 10, by the **Peggy Lou Snyder School of Dance** in Amarillo, Tex. . . . . 52 members of the Dance Dept. of the Boston Conservatory of Music appear in the 10th and 11th performances of **"Carmina Burana"** Dec. 2 & 3 in the Conservatory auditorium. The ballet, based on 13th Century secular songs, was choreographed by **Jan Veen** and **Ruth Sandholm. David Poole** of the Sadler's Wells Ballet was recently a guest teacher for Mr. Veen's Dance Dept.

SCHOOLS IN AND AROUND NYC

During their NYC run a group of Comedie Francaise actors studied American jazz dance with **Jane Dodge** at the **Roye Dodge School.** Singer Lillian Hayes has been working with **Ray Hamilton**, and Mr. Dodge is choreographing night club and TV material for the Barry Sisters and the Terry Twins . . . "Dance — a Creative Theatre Art" is the theme of the 12th annual conference of the **Steffi Nossen Dance Workshop** Dec. 27 at the Henry Hudson Hotel, NYC. On Oct. 23, for the U.N. 10th anniversary celebration in Scarsdale, N.Y., the Nossen Concert Group premiered "Pied Piper USA," especially choreographed for the event by Miss Nossen to a score by Jess Meeker.

Donald Sawyer has opened new studios at 150 E. 53rd St., NYC . . . A holiday-season student concert is scheduled Dec. 30 at **Eileen O'Connor's Academy of Ballet Perfection**, NYC . . . **Ruth Skaller**, formerly with Tatjana Gsovsky's Ballet, has moved to a larger studio in Flushing, NY. She is adding a once-a-week refresher course for teachers . . . **Marvin Gordon** and **Bill Hooks** have announced classes at their NYC studio. In movie houses now is a Paramount film short, "Florida Aflame," choreography by Hooks.

Michael Richards of the **School of Creative Dance**, Norwalk, Conn., choreographing "Beauty and the Beast" as a children's show for Christmas . . . **Dick Maitland**, formerly of the **Halprin-Lathrop Co.** in S.F., is teaching ballet at **Mary Anthony's** NYC studio . . . **The Westchester Ballet Co.** was seen on Dumont TV in "Peter and the Wolf" Nov. 20 . . . **Bhanumathi** announces Hindu dance classes in Carnegie Hall Studio 708 . . . **Eva Varady's Children's Theatre Guild** in NYC were seen last month in an evening of ballet pantomime. Leads were **Marcella Battini, Barbara Cannata, Patricia Follender, Nancy Haskins, Christine Michalchuk, Mary Jane Moncrieff and Anita Polozzotto.**

ON TOUR

Sadler's Wells
Dec. 1 - 4 Detroit, Mich.
Dec. 13 - 15 Toronto, Canada

Antonio & Co.
Nov. 28 - Dec. 3 Chicago, Ill.
Dec. 5 - 10 Philadelphia, Pa.

Ballet Russe de Monte Carlo
Dec. 1 Salina, Kans.
2, 3 Kansas City, Mo.
6, 7 Minneapolis, Minn.
8 Sioux Falls, S.D.
9 Omaha, Neb.
10 Des Moines, Iowa
12-14 Madison, Wisc.
15-18 Milwaukee, Wisc.
19 Grand Rapids, Mich.
21 Peoria, Ill.
22 Springfield, Ill.
24 - Jan. 1 Chicago, Ill.

Ballet Espagnol Teresa & Luisillo
Dec. 1 Tampa, Fla.
2, 3 Miami, Fla.

Dance Theatre-Berlin
Dec. 1 Lubbock, Tex.
2 Wichita Falls, Tex.
3 Ft. Worth, Tex.
5 Houston, Tex.
6 Dallas, Tex.
7 Natchitoches, La.
8 Baton Rouge, La.
9 Greenwood, Miss.
11 Chicago, Ill.
12 Evansville, Ind.
13 St. Louis, Mo.
15 Nashville, Tenn.
16 Louisville, Ky.
19 Rochester, N.Y.

Jose Greco & Co.
Dec. 3 Detroit, Mich.
5 Dayton, Ohio
8 Syracuse, N.Y.
9 Cleveland, Ohio
10 Rochester, N.Y.
11 Buffalo, N.Y.
13 Mt. Vernon, N.Y.

DECEMBER

CALENDAR OF EVENTS

N.Y.C.

thru Dec. 10	**Carmen Amaya & Co.** Holiday Theatre
thru Dec. 17	**Katherine Dunham & Co.** Broadway Theatre
thru Jan. 1	**N.Y.C. Ballet** City Center
Dec. 4	**Bennington Dance Group** 92nd St. YM-YWHA; 3:00
Dec. 5	**La Meri's "Little Show"** B'klyn Academy; 8:30
Dec. 8	**Bard College** Program of Music & Dance 92nd St. YM-YWHA; 8:40
Dec. 9	**Letitia Jay** Cooper Union; 8:30
Dec. 10	**Playhouse Dance Co.** Henry St. Playhouse; 8:40
Dec. 10	**Myra Kinch & Co.; Ted Shawn**, Guest B'klyn Academy; 8:30
Dec. 11	**N.Y. Ballet Club** Speaker: **Maria Tallchief** Academy of Ballet Perfection; 3:00
Dec. 17	**Three Arts Theatre** Henry St. Playhouse; 8:40
Dec. 18	**Merry-Go-Rounders** 92nd St. YM-YWHA; 10:00 a.m. & 3:00
Dec. 21 & 22	**Dance Theatre-Berlin** B'klyn Academy; 8:30
Dec. 23	"Soirée" by **Zachary Solov** Metropolitan Opera House; 8:40
Dec. 26 - Jan. 14	**Azuma Kabuki Dancers** Broadway Theatre
Dec. 27 & 28 (all day sessions)	**Nat'l Dance Teachers Conference** 92nd St. YM-YWHA

ASSOCIATION NEWS

Jack Storey, Pres. of the **Texas Assn. Teachers of Dancing**, announces a material course Dec. 27 through 30 at the Baker Hotel, Dallas. Faculty will include **Nathalie Branitzka, Roye Dodge, Jane Dodge, Carolyn Parks.** Featured at the session will be TATD's new Ballroom Division. **"Killer Joe" Piro** will be one of the instructors.

Robert Josias was scheduled to teach Modern Jazz at the **Dance Masters of Mich.** meeting Nov. 20 in Detroit.

Dec. program chairman **Eva Varady** announces **Mrs. Edna Passapae, Paul Curtis, Val Escott and Fred LeQuorne** as faculty for the Dec. 11 meeting of the **NY Society of Teachers of Dancing** at the Hotel Astor.

Nov. 6 meeting in S.F. of **Dance Masters of Calif.** featured **Ruby Gann-Barley, Natalie Fancher, Helen Pabst Walsh, Florelle Batsford and Glenna Bell Moenning** as faculty. **Bessie Clark** is program director.

Scheduled to teach at the meeting of **Dance Educators of America** Nov. 27 at NYC's Hotel Plaza were **Caryl Reade, Patricia Bowman, Frances Cole, Yurek Lazowski, Jack Stanly, Pat Teoli, Marie & John Phillips and Guy Barry. Viola Kruse** reports that DEA's first traveling 1-day session Nov. 6 in Columbia, S.C., was an outstanding success, attracting 186 teachers and assistants. DEA's zone director for Columbia is **Roy McCulloch.**

Dance Masters of Ohio, at their 1st 1955 1-day session in Cincinnati Oct. 16, installed the following as officers: **Mary Pollock Graham, Mary Louise Megert, Lera Rae, Marie E. Miller, Clement Browne, Marjorie Sellers and Virginia Garrett.** Faculty included **Gene Rollins, Gertrude Jory, Muriel Kellcher, Stella Becker and Mrs. Robert Emerson Potts.**

Gene Rollins taught primitive, Afro-Cuban and modern jazz dance for the **Louisiana Assn. of Dance Masters** Oct. 30 in New Orleans.

CHICAGO NEWS

Alicia Markova, Vera Zorina, Sonia Arova and Oleg Briansky are in town rehearsing with **Ruth Page** in her ballets for Lyric Theatre. Chicagoan Bentley Stone is also slated for prominent roles in "Merry Widow" and "Revanche." At this writing the ballet company (sans guest stars) has appeared in several operas and proved to be a fine instrument and wonderfully well rehearsed. The guest stars have all praised the company's technical proficiency, artistic attitude and almost unnatural propensity for hard work. The ballets in "Aida" were particularly good — choreographically and in performance quality. **Barbara Steele** and **Ken Johnson** in gold paint were the effectively acrobatic soloists. **Ronald Frazier,** a young man of spectacularly exciting movement, was something of a sensation as the leader of the slaves.

Paul Draper was received with great warmth at his first appearance here in some years. His program included premieres of several new dances, among them "Green Sleeves" adapted from folk material.

Recent local recitalists included **Vernon Duncan** and **Jose Castro** who appeared with their groups.

A strange dance booking for the Opera House was that of the **June Taylor Dancers,** a second string, second rate line touring the country in a program of dated chorus girl numbers. The only same dance note is the presence of **Peter Gladke.** And what in the world is he doing in such surroundings?

Teresa and Luisillo and their **Ballet Espanol** premiered new works in Chicago during their engagement in the Opera House. They were unanimously well received. Most interesting new ballet is "El Ciego", about a blind man who finds disillusion in sight. Luisillo is the blind man whose contact with the woman he loves is symbolized in the ribbon with which she leads him. Choreographer Luisillo uses the material of Spanish dance, especially the nuances of zapateado, to build the drama. Brooding silence again presages the tragic. As in last year's "Luna de Sangre", a narrator intoning Spanish poetry sounds an obligato to the ballet. In gayer moods are "Gigantes y Cabezudos," a folk piece that features the Jota, and "Pregones Madrilenos" which invokes the color of the side-streets of Madrid. "Sinfonia Sevillana", which opens the new program, is a fine example of choreographic ingenuity in the Spanish idiom.

Katherine Dunham and her company made their first Chicago appearance since 1948 in a one week engagement at the Great Northern Theatre. **Vanoye Aikens** and **Lenwood Morris,** who have been with Miss Dunham some dozen years, are still sensational, and **Lucille Ellis,** a member of the original troupe (this is her 16th year with Dunham), attest the stability of the troupe, and explain the smoothness of the show. **Raimonda Orselli,** seen here with Agnes de Mille's Dance Theatre, is an attractive addition to the company. Miss Dunham's pioneering in West Indian dance has made it a staple of popular entertainment, but when one sees her presentation there is a big difference. Part of this is due to the artistic and intellectual integrity of the producer. Then there is the superiority of the physical production. The taste is on a highly sophisticated level. Artistic director and designer John Pratt has a knowing way with materials, colors, lights. There are dramatic values as well as sheer visual delight.

The **Chicago Dance Council's** first meeting of the year was a folk dance sess... led by **Jerry Joris** who demonstrated ... dances and costumes collected on a ... cent European trip.

The **Ballet Guild's** activities started w... a party for New York City Ballet.

Neil Peters School of Dance gave a ... cital in the Ogden School Auditorium. ... feature was Spanish dance accompa... ment by guitarist Jose Lopez.

Charles Bockman staged the dances ... the swank St. Luke's Fashion Show . . . **Richard Ellis and Christine DuBoulay** pr... sented their pupils in a suite of dan... from Coppelia in a fashion show at C... son, Pirie Scott and Co.

Richard Rapp and Bonnie Klatt, assista... teachers and former pupils of **Ad... Artinian** of Milwaukee, are now studen... at the School of American Ballet.

The November meeting of the **Chica... National Association of Dancing Mast...** was almost as well attended as a conve... tion. Credit for this was due to the exc... lent faculty which included ballet teache... **Christine DuBoulay** and **Oleg Briansk...** modern jazz work by **Leon Palmisano** a... an excellent cape dance by **Don Peacoc...**

Ann Barze...

SAN FRANCISCO NOTES

November in San Francisco proved ... be an exceptionally full month for danc... At the Annual Symposium, held this ye... at Mills Coll. in Oakland Nov. 5, **Margar... H'Doubler** gave the Master Lesson. Ov... 100 students from central Calif. college... participated in the all-day session. Mi... H'Doubler also taught at Stanford Uni... and was guest instructor at the Univ. ... Calif. at Berkeley.

During the week the Sadler's Wel... Ballet appeared here, ballet mistre... **Aline Philips** gave guest classes at th... **S. F. Academy of Ballet. Marguer... Stewart** has joined the Academy facult... She was soloist with Ballet Rambert ... London, has been active in films and T... and most recently was ballet mistress a... leading dancer in "Oklahoma!"

The **S. F. Ballet** has moved to its ne... headquarters at 378 18th Ave. Space the... is much more adequate for its needs, wi... 3 studios, one of which can be converte... into a performance hall. There is a mee... ing place for the S. F. Ballet Guild a... a study for the directors. Co. is preparin... its annual production of "Nutcracker... which will be given 6 performance... San Jose, Dec. 11; Sacramento, Dec. 1... Berkeley, Dec. 16 & 17; S. F., Dec. 21 & 2...

On Nov. 6 the **Halprin-Lathrop Co.** gav... a concert at the Marines' Memorial Thea... tre for the benefit of their scholarshi... fund. The program included 2 new work... "Madrona," a solo by **Ann Halprin** wit... score by Alan Hovhaness, and "Masqu... for a Sorcerer," a study in medievalis... choreographed by **Welland Lathrop** wit...

(continued on page 87)

It Pays To Use The Best

Many old sayings guide us in life, but almost every one has another just the opposite in meaning. Many firms tell you "A penny saved is a penny earned". We say, and we have proven it a thousand times over, "IT PAYS TO USE THE BEST!" Your recital, costumed with Dazian's fabrics and accessories *must* be the most beautiful, original and professional looking. And you will find that in the long run your cost will not exceed that of a recital using less expensive, inferior materials. Yes, it pays to use the best, in the long run . . . . . *it pays to use*

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

"Guys and Dolls" Lacks Spark

Whatever special magic it takes to transform a great stage musical into a movie musical of equal stature, the boys out in California just don't seem to have it right now. Last month they muffed on *Oklahoma!*, this time on the seemingly indestructible *Guys and Dolls*. There is no doubting the probable box office success of *Guys and Dolls*. It has enough pre-sold audience interest to more than satisfy the investors. And canny Sam Goldwyn has additional gilt-edged security in his cast, headed by such sure-fire box office bait as Marlon Brando, Frank Sinatra, Jean Simmons, and Vivian Blaine. We don't have to worry about Mr. Goldwyn. What we do have to worry about is the lack of imagination in the screen metamorphosis of this masterwork of the American popular theatre, the lack of insight into the differences between the stage and the film form.

Perhaps the most disturbing aspect of this situation is the stature of the creative talents involved, director Joseph L. Mankiewicz and choreographer Michael Kidd. Both have done not merely outstanding but distinguished work in their fields. And, while Mankiewicz had never before directed a musical, Kidd has choreographed several — notably *The Band Wagon* and *Seven Brides for Seven Brothers*. In those earlier films, teamed with such adept directors of movie musicals as Vincente Minelli and Stanley Donen, he worked beautifully within the film idiom creating dances that used the shifting angles of the camera as the frame that gave them form and flow. In *Guys and Dolls*, however, the dances seem dominated by the shadow of the proscenium. And although they were re-staged for the film, the "feel" of the theatre still clings to them. Far too strongly. They appear as inserts, interludes that interrupt rather than advance the main line of action.

If any of *Guys and Dolls*' original attractiveness remains, it's only during Frank Loesser's vivid, tuneful score and crackling lyrics. The zest, the racy, Runyonesque jauntiness of the book, has all but vanished in Mankiewicz's reverent adaptation and careful direction, with every implausible character motivation patiently explained and every unlikely turn of the plot neatly tagged. This might seem a captious criticism were it not for the fact that the boisterous good humor of the show has been squeezed out in the process. The plot development becomes a series of protracted stage waits until the next musical number begins, and through the contrast, the lack of integration of songs and dances becomes even more obvious.

In all probability, since Samuel Goldwyn is famous for his dominion over palm and pine, the basic faults of this *Guys and Dolls* trace back to him. After all, he had spent a well-publicized $1,000,000 for the property. Why take chances? And so, aside from making everything far bigger than a Broadway stage could accommodate — a semi-abstract Times Square by Oliver Smith paved with real asphalt on which move real buses and taxi cabs, a Hot Box that puts Billy Rose's Diamond Horseshoe to shame — there was remarkably little tampering with the original. And this holds true also, unhappily, for Michael Kidd's dances. They repeat substantially what he had done on the stage — with insufficient tampering to turn them into good movie dances.

The film opens, rather abruptly, with a choreographic rush along Times Square, the camera picking out the touts, the tarts, the tourists, the pickpockets, drifters and race-form addicts, each pegged by the characteristically amusing bits of business that Kidd had worked out for them on the stage. But the camera, swinging, panning, darting, never builds these flashes into a properly rousing number. They slide rather than lead into Loesser's agile *I've Got the Horse Right Here* fugue. There is still promise, however, in the mock-serious apostrophe to *The Oldest Established Crap Game* as a barbershopful of Broadway plug-uglies pledge their allegiance in cleverly contrived ritualistic patterns. Once the story moves on to the Hot Box, however where Adelaide formerly screeched out her inane routine about loving you *A Bushel and a Peck*, we find ourselves transported right out of the world of Damon Runyon and into the world of Sam Goldwyn. Now Adelaide, accompanied by the Goldwyn Girls, capers about in a multi-sequined Sharaff cat costume purring *Pet Me, Poppa*. And where formerly you laughed at Kidd's silly farmerettes doing a honky-tonk routine in a honky-tonk dive, now we have a lavish, self-consciously cute production number set in the plushiest surroundings. It's still amusing enough — Kidd has seen to that — but in a much milder, kittenish way. A similar cloying preciosity affects the subsequent *Take Back Your Mink* strip tease.

The big ballet sequences of *Guys and Dolls*, on the screen as on the stage, remain the sultry Havana night club dance and the feverish *Luck Be a Lady* crap game. Although Loesser substituted *A Woman in Love* for his original Havana music, Kidd retained his basic dance premise — hot, love-sick Latins panting after their languidly undulant lady friends. But where the stage dance led to a flamboyantly sensual, flaring mambo, laced with convulsing touches of lascivious humor, here the organization of the dance is continually smashed by close-ups of Jean Simmons' increasing inebriation, Brando's increasing consternation, and a final, senseless, non-choreographic free-for-all brawl. Similarly, the film's *Lady Luck* fails to capture the heated concentration and demonic fury of the 48-hour crap game in a city sewer. The dance itself is well devised, seemingly a simplification of the complex patterns and movements that first turned up on the stage; but its patterns are often obscured by low-keyed lighting and remote camera positions, torn apart rather than created by the editing. Brando, entering immediately after the dance, conveys more of its mood through his own intensity and sinuous, rhythmic movement than did the dance itself.

The need for fresh choreography for screen adaptations of stage musicals becomes considerably less academic after a viewing of a film like *Guys and Dolls*. It isn't at all a question of will the audiences still come if the choreography has been imperfectly adapted to the film form. Of course they will. They will come for the show, the stars, the music. But will they experience the full emotional gratification that dance can give them once they get there?

Tommy Rall Scores in "The Second Greatest Sex"

As one might have expected, the success of *Seven Brides for Seven Brothers* has encouraged an imitator. Universal's *The Second Greatest Sex* comes about as close to *Seven Brides* as possible while still skirting the laws against plagiarism. In this one, Aristophanes' *Lysistrata* provides the legendary springboard for the action, as a townful of Kansas frontier women determine to stop their husbands from feudin' and fightin' (theme song: "Hey, you gotta . . . listen to Lysistrata"). Jeanne Crain and George Nader are the nominal stars; but whatever merit the picture has derives from dynamic, diminutive Tommy Rall. One of the featured dancers in *Seven Brides*, he must have experienced a weird sense of *déjà vue* while leaping through some of the routines whipped up for him by choreographer Lee Scott. A tricky dream sequence, which has absolutely nothing to do with the plot, gives Rall his best opportunity to display his clean coordination and astonishing elevation. It would be a mercy if the producers had only left it at that. *THE END*

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BOOKS IN REVIEW

BY SELMA JEANNE COHEN

DANCERS OF THE BALLET
by Margaret F. Atkinson and May Hillman
Alfred A. Knopf, New York, 1955. $3.75.

Because of its numerous and beautiful photographs of some forty dancers, this is a most attractive volume, the kind that any young dancer would yearn for on first sight. The youngster will probably be equally enchanted with its biographies, with their intimate glimpses into the lives of the great — their hard work at the barre, their backstage nervousness, their thrilling ovations, as well as their diets and their babies. But the more critical reader, who will share the young dancer's admiration for the illustrations, cannot join him in praising this book.

The subjects of the various biographies appear to have led remarkably similar lives. All worked hard as children in their ballet classes, all have achieved phenomenal success, all continue to work hard at dancing. What emerges is a stereotyped pattern rather than a series of individual portraits.

Perhaps it is a similar type of over-simplification which accounts for some questionably dogmatic statements made in the introductory sections on "The Making of a Ballet Star" and "The Making of a Ballet." It would be a wonderful world indeed if every good ballet teacher would really guide her pupils in "a study of the arts to which ballet is closely allied: music, literature, and painting." But how many do? Would all agree that "in international ballet today the greatest name is unquestionably that of Leonide Massine"? And, as to another type of misstatement, when did Frederick Ashton choreograph *Lilac Garden?*

When writing for the young dancer, caution and accuracy are still necessary.

THE SADLER'S WELLS BALLET: A History and an Appreciation
By Mary Clarke
The Macmillan Company, New York, 1955; $4.50.

When Mary Clarke began to write a history of the Sadler's Wells Ballet, she took on a formidable assignment. Although the material with which she had to work was largely contemporary and, therefore, comparatively accessible, she was faced with many problems that no historian would envy. She had to make a unified narrative of a story which is still unfinished; she had to include innumerable facts — titles, casts, dates — while

(*continued on page 85*)

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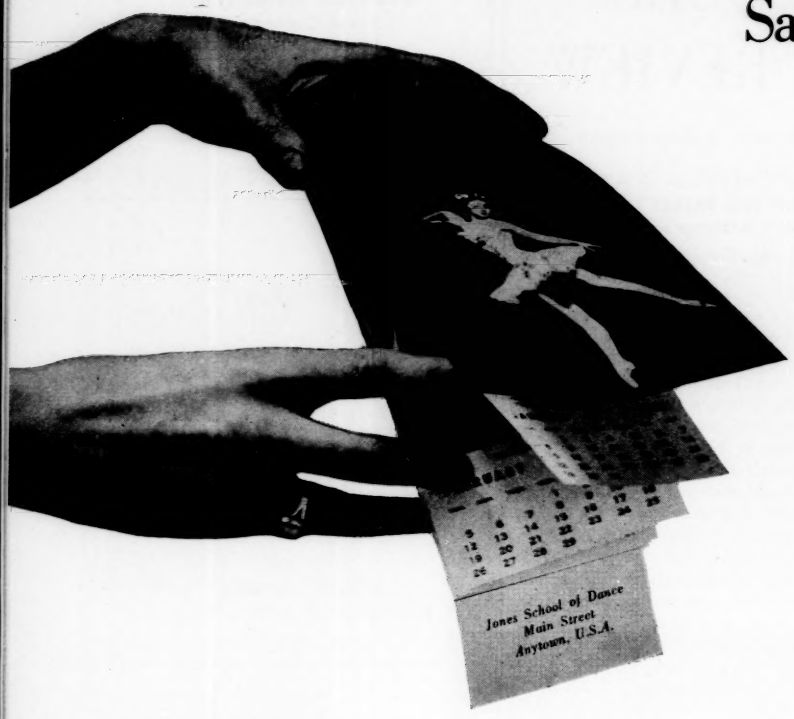

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LOOKING AT TELEVISION

WITH ANN BARZEL

This was the month for quality in television dance. First class artists Mia Slavenska, Antonio, Robert Joffrey and Bambi Linn and Rod Alexander made a number of programs worth looking at.

December promises a couple of bonuses. Sadler's Wells' full scale *Sleeping Beauty* with Margot Fonteyn will be aired Dec. 11 (NBC) and New York City Ballet's *Nutcracker* has been announced for the Christmas season. That will be more unadulterated dance than at any time since television became a living for a lot of people.

Going back to the dancers we so proudly mentioned in the first paragraph: the most rewarding presentation was that of Antonio and his Spanish Ballet on Omnibus (CBS-Nov. 6). During all of their numbers, the dancers were the important element on the screen. There was no interference, no "story," no singer, no show format to distract from the dance. The photography was particularly good. It looked carefully planned and not merely left to chance.

Antonio's first dance, an "Alegrias," was danced with a group of men and featured some stunning *zapateado*. Carmen Rojas, in the crisp polka dots of the Flamenco dress, opened the second number, and was joined by Antonio and a large group in a dance of reckless abandon.

Mia Slavenska was the ballerina of *The Great Waltz*, Max Liebman's spectacular of Nov. 5 (NBC). James Starbuck was the choreographer and he also partnered Miss Slavenska. The ballerina, in a beautiful tutu, was in excellent form and the unhurried movements and clean lines of superbly performed classical ballet proved especially suited to the TV medium. The deliberateness of ballet adagio has great clarity and a restfulness much needed on the small screen.

The large and obviously competent corps de ballet in *The Great Waltz* came into its own during the last act, when it breezed through lovely waltz combinations to the Strauss tunes. Three-quarter time has long been the inspiration of the ballet class and Starbuck devised some smoothly flowing combinations. The cameraman, however, too often lost the dancer.

On Oct. 16 NBC paid tribute to Rodgers and Hammerstein's *Oklahoma!* on the occasion of the release of the motion picture. The homage was paid on a big scale in the Hollywood Bowl. Agnes de Mille, whose choreography had a lot to do with the success of the original musical, was, for the most part, ignored. There was, however, one lovely dance by Bambi Linn and Rod Alexander in the young love mood of *Carousel*. It was one of the earliest and best dances done by this talented pair and they performed with greater assurance than ever.

Rod Alexander was choreographer for the Betty Hutton show of Oct. 25 (NBC). The only special opportunity for dance was one of those "terrible twenties" production numbers.

Some of us believe that opera is better heard then seen. If there is a story to tell it comes across better, or at least prettier, if dancers do the telling. This was well demonstrated on Nov. 6 with the premiere of Lukas Foss' new opera *Griffelkin*. For most roles there was a double cast — the dancers cavorting on the screen, the singers coming through the microphones. The staging by Robert Joffrey was excellent. There was not a great deal of decorative dance, but the important chores of illustrating the omni-present lyrics and of integrating the performances of dancers and non-dancers were accomplished ingeniously.

Susan Greenburg

"Griffelkin," the first NBC opera of the season, featured singer Adelaide Bishop in the title role (seated in photo) and a huge cast including 30 dancers. The "statue" is dancer Margery Gray.

Griffelkin's fairy tale locale was peopled with strange creatures. One often didn't know which were dancers and which singers and that is a testimony to Joffrey's success. The fantasy included a bevy of dancing demons. Children danced their games in the village square. Stone lions came alive and capered whimsically. A mailbox with long legs and arms wore tights and kicked about balletically. A trio of housewives danced a merry chase. The large cast included a few familiar names, notably Beatrice Tompkins, Gerald Arpino, Eda Lioy, Anthony Mordente and John Wilson.

On Nov. 7 the Caesar show indulged in a classical dance number. In a park scene a pair of lightly clad statues came to life and danced well-worn clichés to the well-worn *Caprice Viennoise*. The dancers were Shellie Farrell (once of The Ballet Theatre) and a partner whose name was Mark. Miss Farrell, in pointe shoes, danced exceedingly well, but the number could hardly be called an honestly composed dance. It seemed thrown together —— a formless potpourri of the most difficult lifts and tricks remembered from everybody's routines. The camera work was inept with the focus on a violinist a good deal of the time.

Your Hit Parade continues as the program that consistently presents the greatest number of dances per program by the best dance group. Choreographer Ernest Flatt, without disturbing the format inherited from Tony Charmoli, is insinuating his personal style into the show. That includes more emphasis on steps than on general effects and a generous use of pas de deux lifts.

Tony Charmoli was choreographer for NBC's *Alice in Wonderland*, Oct. 23. The Lewis Carroll words are the important part of Alice and the dancing was wisely kept down to whimsical illustrative material — at its best in the pat-a-cake Tweedle-dum and Tweedle-dee, and the zany lobster Quadrille. It was too bad that juvenile charmer Gillian Barber, a dancer by training, had no dance opportunities.

THE END

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REVIEWS

BY DORIS HERING

Antonio and his Spanish Ballet Company
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Antonio's change of program, which coincided with a change of theatre, served principally to confirm the impression made during his first program. He is interested in presenting a good "show" — with all the little artistic exaggerations that characterize this special point of view.

Prime among the exaggerations is that of timing. Everything on Antonio's program is fast. The dances strive constantly to dazzle the eye and stir the blood. And each number bursts from the wings virtually on the heels of its predecessor.

The ballet-styled *Spanish Sonatas*, presented in its three-part entirety on this program, twinkled with turns and jetés and entrechats. Yet one missed the moments of repose — the calm lift of the arms, the breath in the upper torso — all of which give the classic dance its nuance and serenity. Even Antonio's brilliantly executed solo (in a handsome black satin costume designed by Balenciaga) seemed nervous, rather than incisive, in its fleetness.

In *The Disdainful Segovian*, a village flirtation interlude, there was more variation in tempo and mood, especially in the playful duet between Rosita Segovia and Antonio. And their castanet "conversations" had the suavity of an instrumental duo.

Antonio is especially fortunate in his choice of female partners, Rosita Segovia and Carmen Rojas. In her *Andaluza*, begun with three men and concluded as a solo, Miss Segovia was at once forceful and wholly feminine. And Miss Rojas' *Taranto*, accompanied by two guitars, was a fine study in earthy humor. Her *Seguiryas Gitanas*, repeated from the first program, again brought forth the fullest response from her partner, Antonio.

Scots Guards
October 27
Madison Square Garden

So much of the dancing that one meets on the contemporary stage serves as an aggrandizement of the individual, that it was particularly inspiring to see the eight dancers of Queen Elizabeth's Scots Guards. As they strutted behind the Massed Pipers, and lined up, four on each side of the huge Madison Square Garden floor, they had the self-contained dignity of participants in a solemn military rite.

Yet, stalwart as they were in their Stuart kilts, they bounced nimbly through the heel-

(*continued on page 73*)

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On the Cover . . . In a decor of lacepaper, celebrated British designer Cecil Beaton has placed his ballerinas and gallants for Zachary Solov's newest opus at the Metropolitan Opera. Date of the premiere is December 23. Prima Ballerina, who will wear the delightful Beaton costume on our cover, is Mary Ellen Moylan.

coming:

The January issue of DANCE Magazine will be a Pavlova Memorial issue . . . not a sentimental reminiscence, but an objective appraisal of a great artist, 25 years after her death.

Among the many unusual features will be a historic account, "The Last Days and Death of Pavlova" by Nina Kirsanova, a leading dancer of Pavlova's company . . . a perceptive evaluation of Pavlova as artistic mentor by Muriel Stuart, another Pavlova student and dancer . . . an unpublished 1915 interview of Pavlova on tour, by an Indiana journalist . . . and by special request, a reprint from our Aug. 1931 issue of Michel Fokine's reminiscences of Pavlova. For teachers and students we have a special offering — a complete outline of a class given by Michael Mordkin, one of Pavlova's most outstanding partners.

PLUS:

DANCE Magazine's special coverage of the Chicago Lyric Theatre . . . and the constant candid inquiry into the world of dance that makes DANCE Magazine a new reading experience each month . . . It's a perfect Christmas gift, too. See the Special Christmas Offer.

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DANCE MAGAZINE - FRED ASTAIRE PHOTOGRAPHY CONTEST WINNERS

Here they are — 15 pages of prize-winning and honorable mention dance photographs!

The judges were impressed, not only with the volume of entries from all parts of the country, but also by the exceptionally high quality of pictures submitted. As we hoped, many photographers have discovered in the dance, as a result of the contest, a camera subject which can be warmly human, rich in drama, exciting in design.

The one disappointment was the scarcity of ballroom pictures, and the handsome prize-winner was felt to be the only one worthy of publication in this category.

DANCE Magazine, which has p neered in the development of the of dance photography, continues to h enormous interest in this field. We always welcome the opportunity to new photographic material about dance everywhere.

GENERAL PHOTO DIVISION

1st Prize:

Round-trip flight New York to California via NORTH AMERICAN AIRLINES DC-6B Aircoach

2nd Prize:

Photo assignment from DANCE Magazine — plus

Gift certificate for 1 pair men's street shoes by CAPEZIO

$25 gift certificate for drapery, upholstery or costume fabric from DAZIAN'S

3rd Prize:

1 set RCA-VICTOR's LP records, "Perfect For Dancing," produced under supervision of FRED ASTAIRE DANCE STUDIOS

Gift certificate for 1 pair men's street shoes by CHICAGO THEATRICAL SHOE CO.

PHOTO ESSAY DIVISION

1st Prize:

Round-trip flight California to New York via NORTH AMERICAN AIRLINES DC-6B Aircoach

2nd Prize:

Photo assignment from DANCE Magazine — plus

Gift certificate for 1 pair men's street shoes by CHICAGO THEATRICAL SHOE CO.

$10 gift certificate for drapery, upholstery or costume fabric from MAHARAM.

3rd Prize:

1 set RCA-VICTOR's LP records, "Perfect For Dancing," produced under supervision of FRED ASTAIRE DANCE STUDIOS

Gift certificate for 1 pair men's street shoes by CAPEZIO

BALLROOM DIVISION

1st Prize:

Round-trip flight New York to California via NORTH AMERICAN AIRLINES DC-6B Aircoach

Honorable Mention photographers will each receive a copy of DANCE Magazine's 234-page book, "25 YEARS OF AMERICAN DANCE"

GENERAL PHOTO DIVISION

1st PRIZE

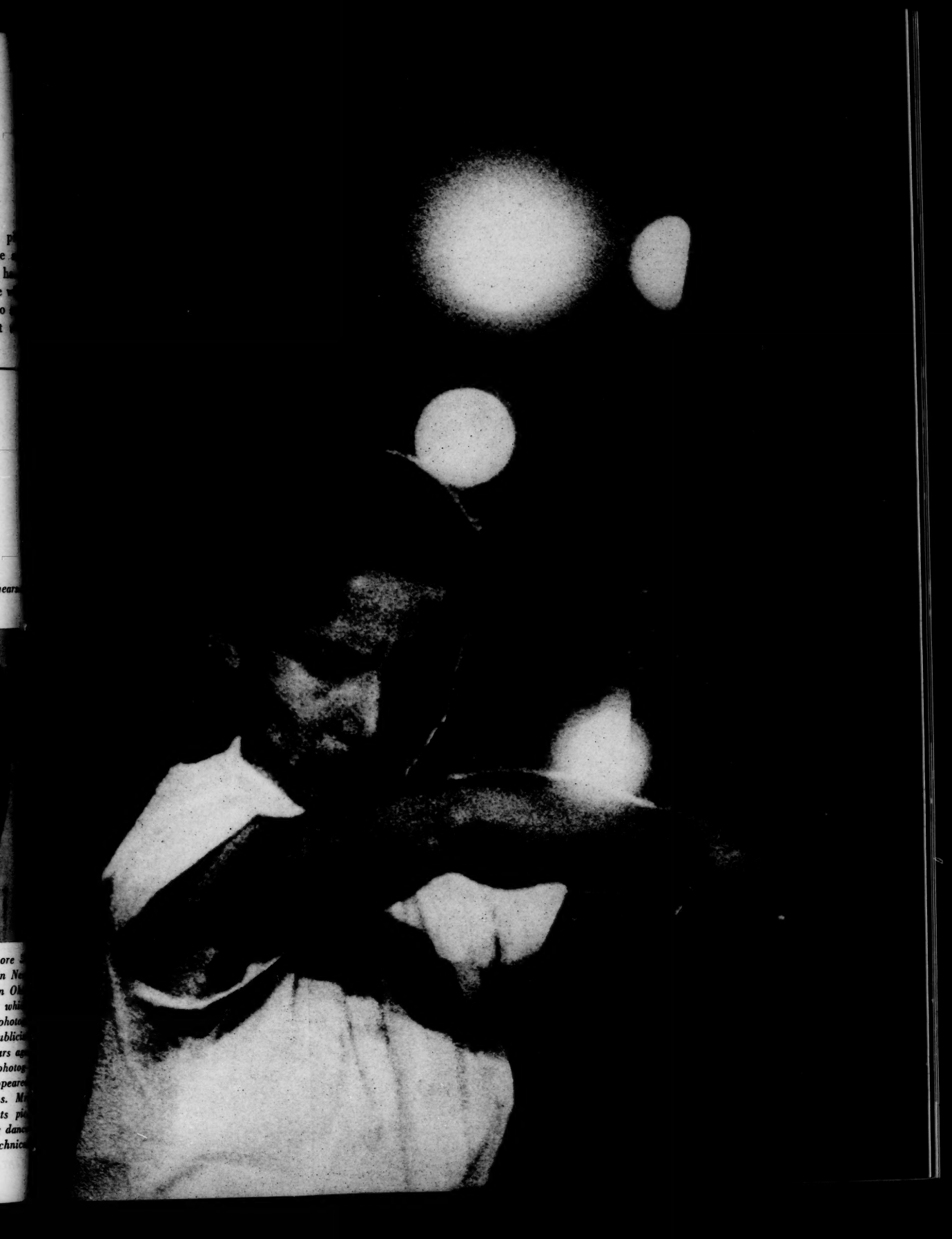
JERRY DANTZIC

at right: Carmen Amaya in Rehea

JERRY DANTZIC, born in Baltimore years ago, now works as a free-lance in N York City. At Kent State University in O he was a journalism major, a course wh included a 3-month basic study of phot raphy. He became a motion picture public and trade paper editor, and only 2 years decided to become a professional phot rapher. Since then his pictures have appea in a number of national publications. Dantzic has done a great many sports p tures, and his interest in photographing da is an outgrowth of his study of the techni problems of movement.

THE JUDGES: l. to r., Rudolph de Harak, Art Director, DANCE Magazine; Jack Gabriel, Picture Editor, NEA Service, Inc.; Lydia Joel, Editor, DANCE Magazine; Edwin Sims, Nat'l Dance Director, Fred Astaire Studios; Jacquelyn Judge, Editor, Modern Photography Magazine.

Donald Duncan



Barre Work at the School of American Ballet, N. Y. C. **CLAUDE BEAUMONT**

2nd PRIZE

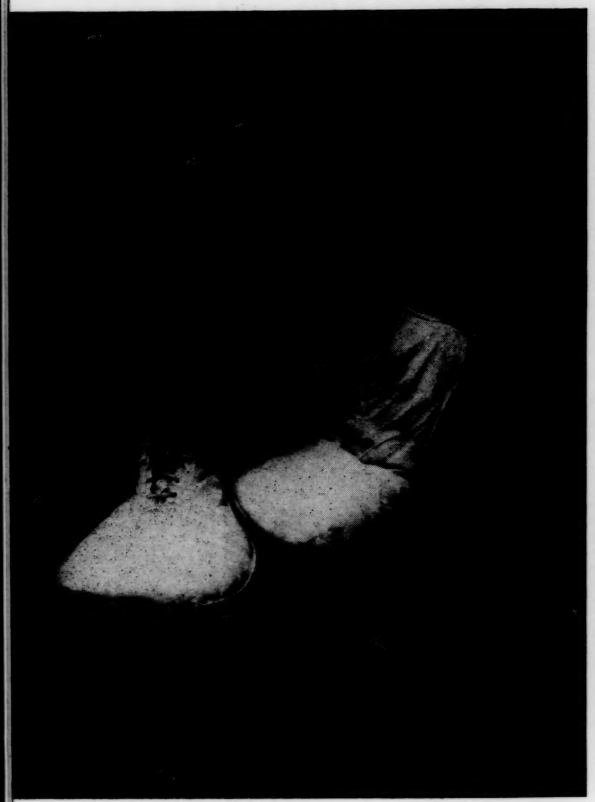
3rd PRIZE

Balinese Dancer

HERBERT GOTTESMAN

Members of the Jose Limon Male Dancers Rehearse at New London, Conn. MATTHEW WYSOCKI

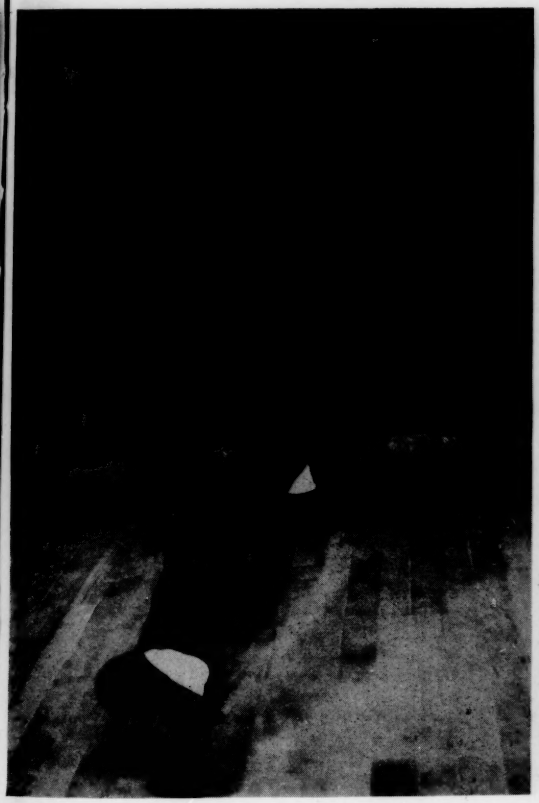
GENERAL PHOTO DIVISION: HONORABLE MENTIONS



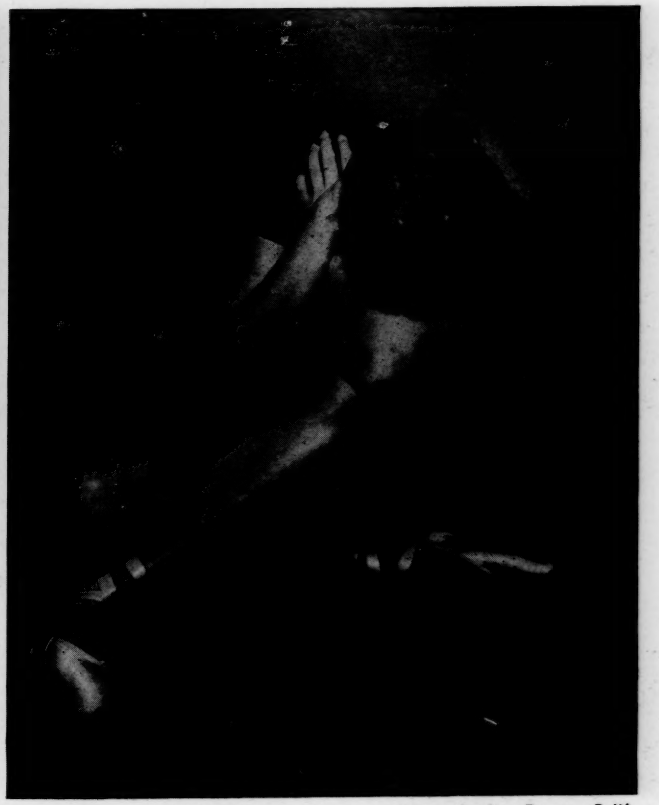
Clown Dance, Ringling Bros. Circus WALTER SARFF

Rehearsal for Jack Johannes' "Simple Symphony" at the Berkeley, Calif., Little Theatre TED STRESHINSKY

Father and Children **HUGH BELL**



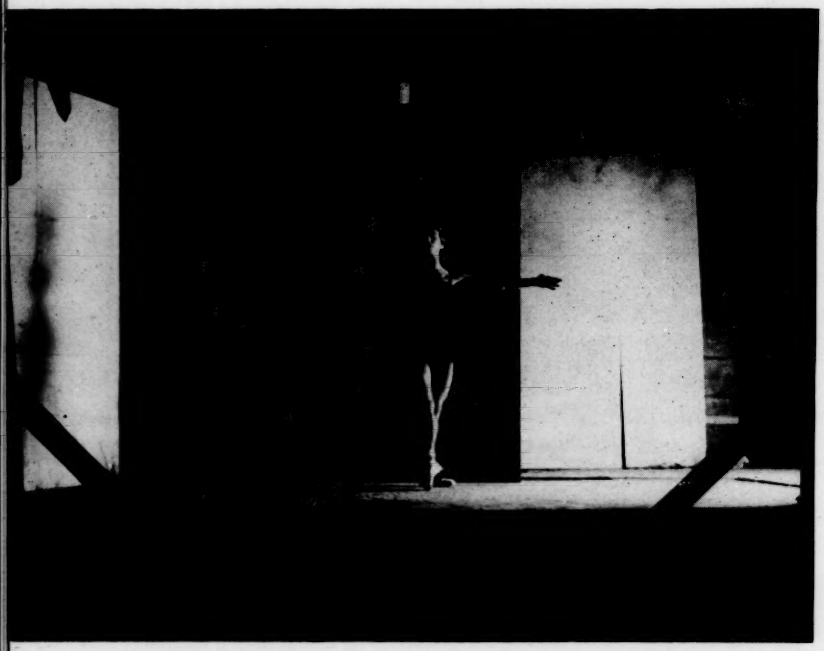
Peter Gennaro Stretches **CHARLES PRATT, JR.**



Shirley Carson, Severance Dance Studio, Fresno, Calif. **JOHN CHRISTIAN ENDERS**

GENERAL PHOTO DIVISION: HONORABLE MENTIONS

cont.



Louise Olive in a Deserted Theatre, Madrid, New Mexico **ROBERT CONRADT**

Creative Dance Class at the Silvermine Guild School of Art, Norwalk, Conn.

MARTHE KRUEGER

BALLROOM PHOTO DIVISION

1st PRIZE

At right: Mambo Night at the Irving Pla Ballroom, N.Y.C. **SUSAN GREENBUR**

23-year-old SUSAN GREENBURG, wh asked how one becomes a photographer, r plied, "You hang around photographers." Ne York City born, Miss Greenburg studied ball as a youngster, attended Sarah Lawrence Co lege and the Yale School of Fine Arts. A accomplished painter, she has exhibited the Silvermine Guild in Norwalk, Conn., a at the Carnegie Institute in Pittsburgh. Sh is a self-taught photographer and served h apprenticeship "hanging around" the da rooms of Life, and toting equipment for came celebrities like Gjon Mili. She is fascinat by the challenge of capturing movement film and finds the dance an ideal subject.

PHOTO ESSAY DIVISION

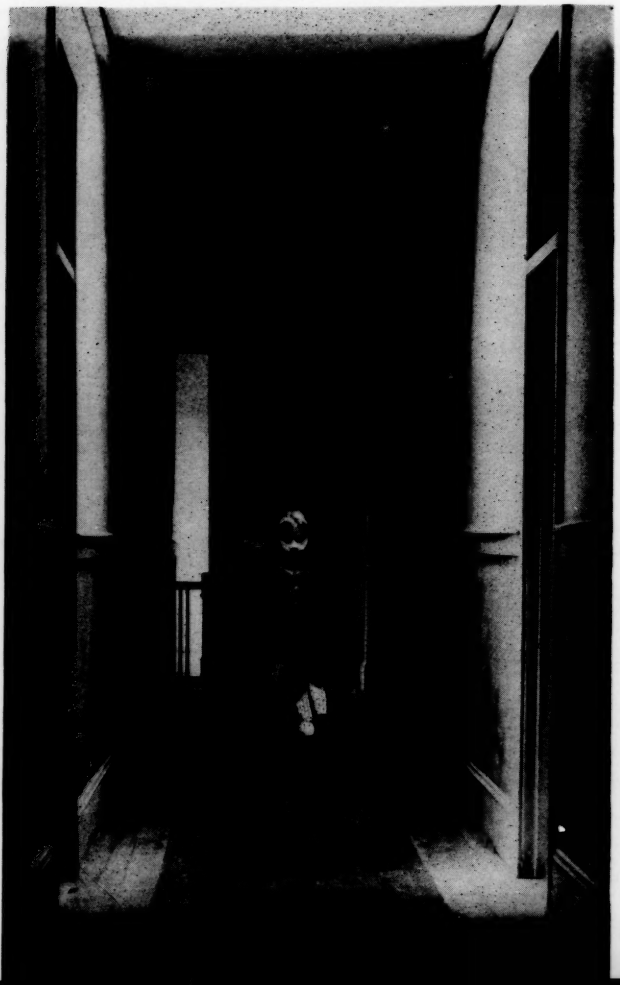
1st PRIZE

TED STRESHINSKY

FERN LABUHN IN PRE-BALLET CLASS

photographed at the Jan Carpenter School of Ballet, Berkeley, Calif.

Eight-year-old Fern is always first to arrive for class.



Harry Graham

TED STRESHINSKY is 32 years old, married and lives in Berkeley, California, near the campus of the University of California, where he obtained a Master's degree in Political Science. He left academic work for professional photography two years ago. "I have always been a devotee of dance as a form of expression," he says. "It was inevitable that its grace, movement and form would attract my photographic eye." This year he has photographed Melissa Hayden, Katherine Dunham, Jose Greco and the Sadler's Wells Ballet.

In the dressing room, having changed into leotards, Fern and classmate Andrea Bene explore a dance publication.

Class starts with floor stretches.

Elementary barre work for six-to-eight-year-olds leads to future ballet classes.

Fern is delighted to be chosen by Mrs. Carpenter as her partner in a minuet.

An improvisation on a run-run-hop sequence.

(over)

Listening carefully to a recording they have never heard before are, left to right: Fern, Vasile Crittenden, Andrea Bene and Misa Major.

A drawing period is also included in the two hour session integrating music, dance and art.

Although technically uneven, the young beginners are gracious as they do the "reverence" with which class ends. THE END

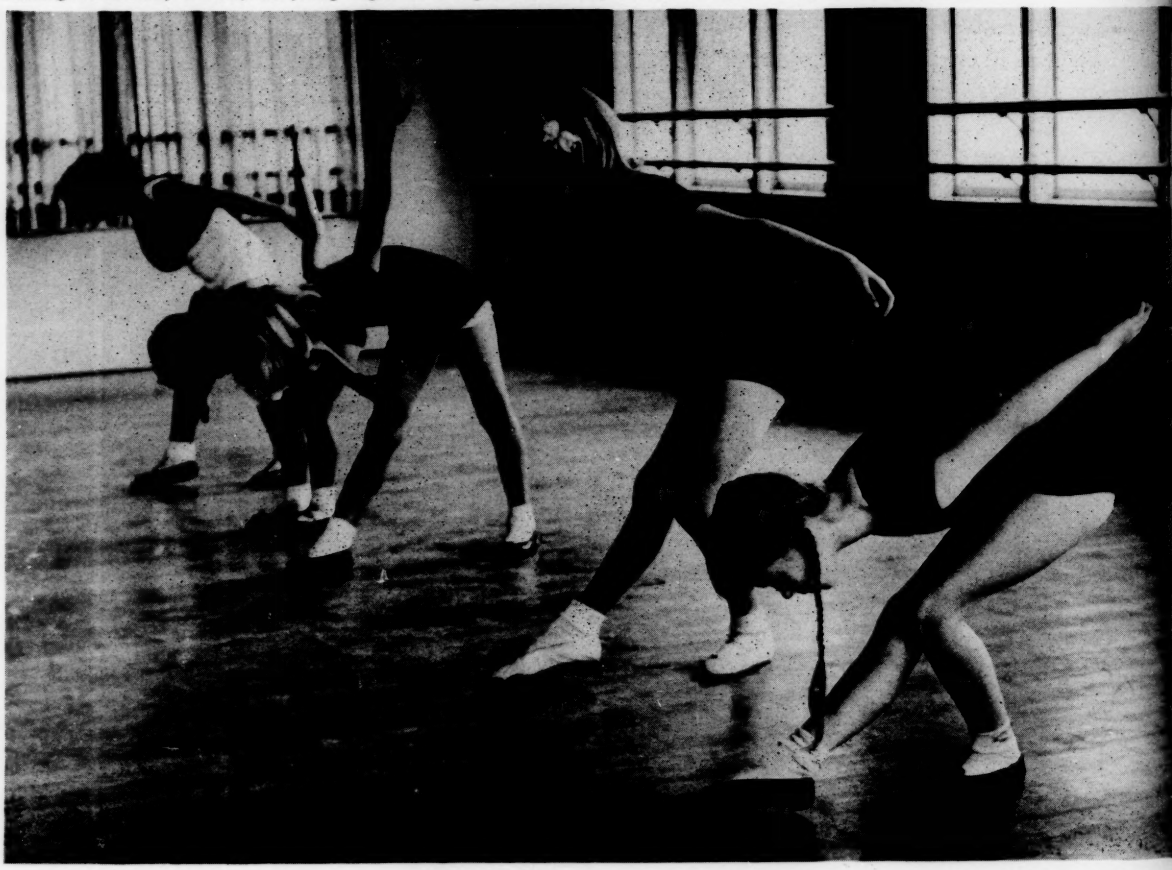
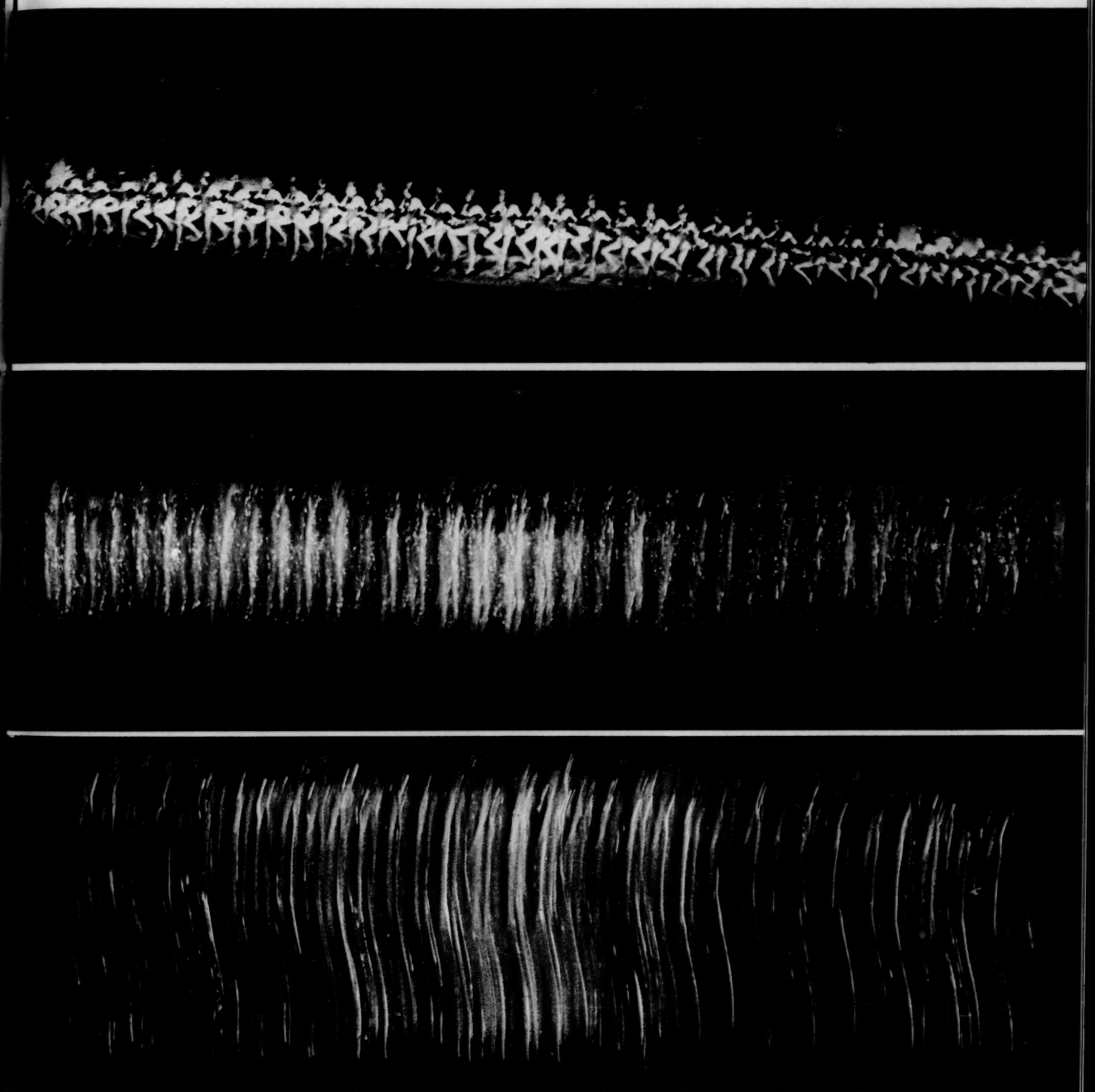


PHOTO ESSAY DIVISION

2nd PRIZE

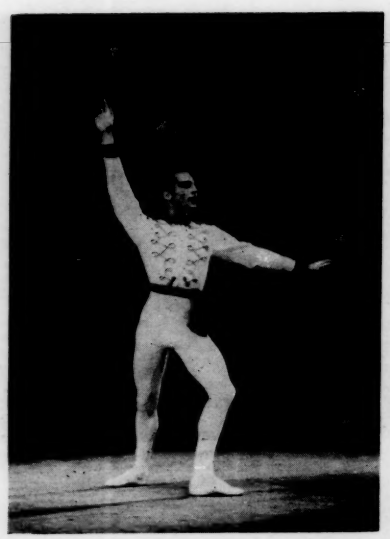
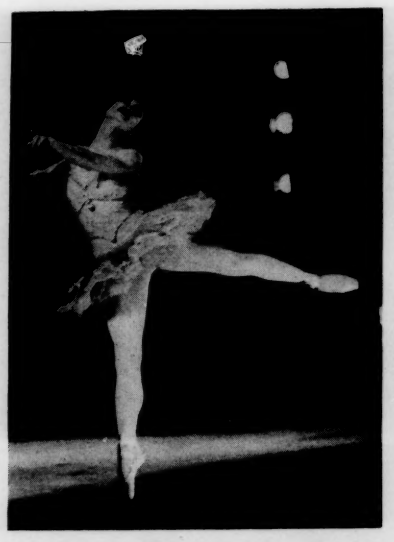
Rockettes, Radio City Music Hall, N. Y. **ROBERT COWAN**

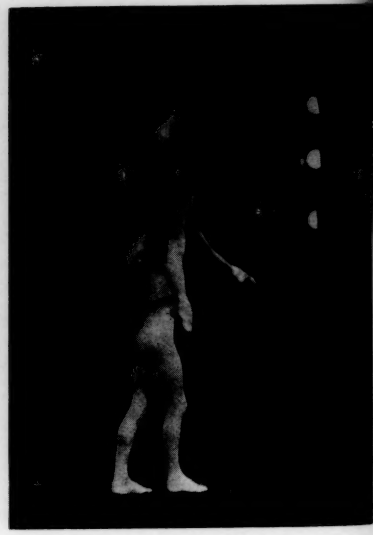


3rd PRIZE

Erik Bruhn and Nora Kaye in Performance

DOUGLAS GRUNDY



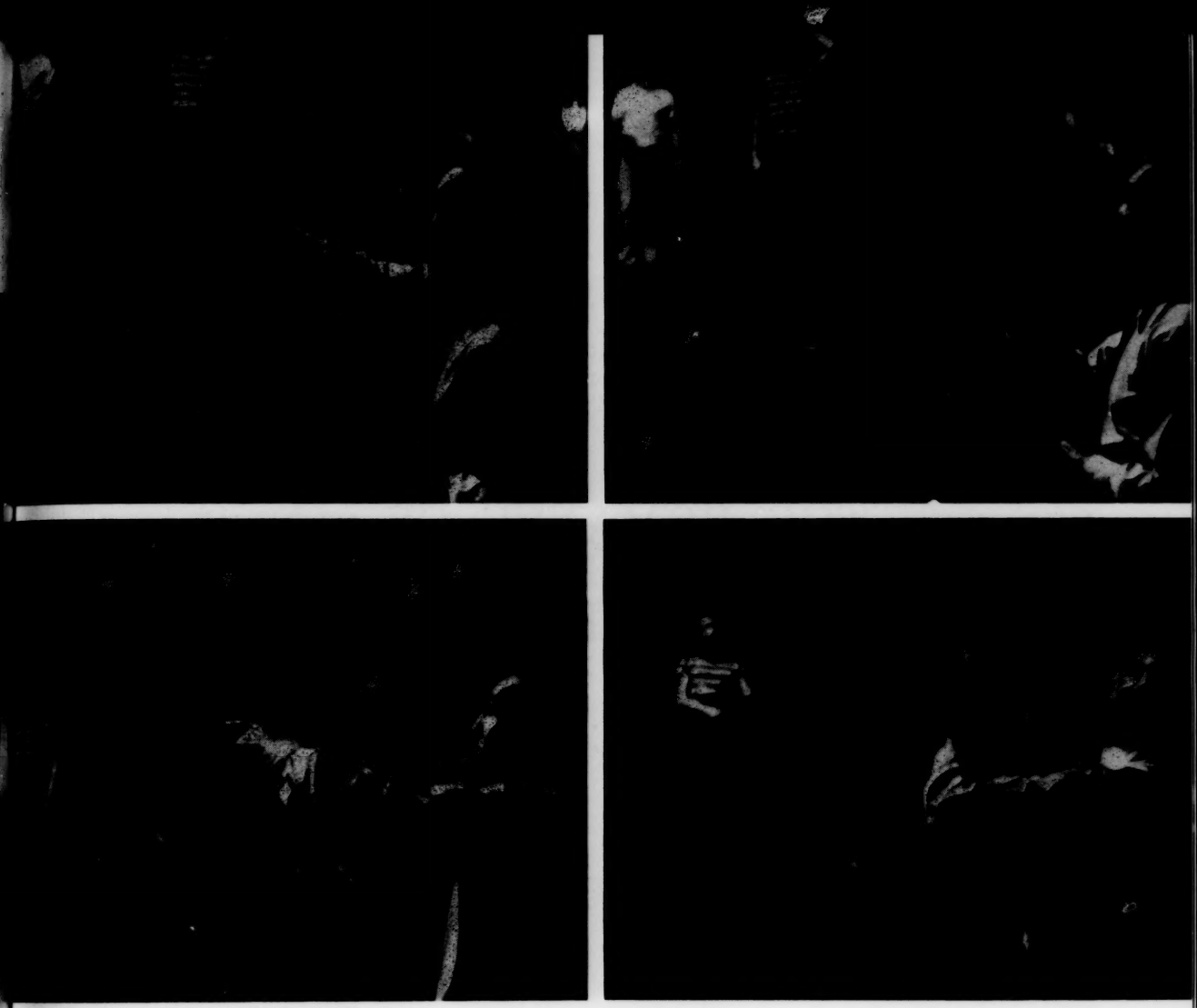


PHOTO ESSAY DIVISION: HONORABLE MENTION

Rehearsal with George Balanchine HUGH BELL

THE END

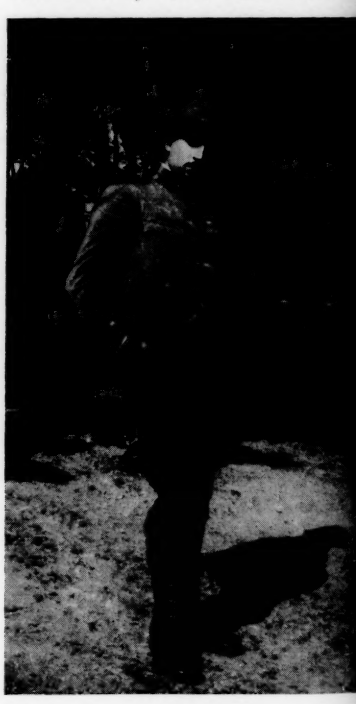
THE ROMANCE OF A DANCE COLLECTION

BY LILLIAN MOORE

Dance enthusiasts all over the wo
have been rejoicing over the recent n
that Walter Toscanini's magnific
collection of ballet prints, books, cl
pings and manuscripts will soon
available to the public through his l
ish gifts to the Dance Collection of
New York Public Library. In mem
of his wife, the celebrated ballerina
Fornaroli, who died on August 30, 19
Mr. Toscanini has presented a uniq
collection of source materials. It is
fervent wish that it should continue
serve the art of the dance as it did
her lifetime.

A dramatic accident original
aroused Mr. Toscanini's interest in
dance. It was during a brief lull in
of the bloodiest battles of the fi
World War that he happened to fi
the rare pamphlet which became
cornerstone of his superb collection.

In the autumn of 1917 Walter T
canini, then a nineteen-year-old Li
tenant in the Italian artillery, was
charge of a detachment of soldiers c
ering the retreat from Caporetto,
northern Italy. (The same action h



Three links in a lifelong romance. Left: The young Lieutenant Walter Toscanini (son of Maestro Arturo Toscanini) at the time when he discovered the Angiolini Libretto (center). The libretto later became the cornerstone of a celebrated dance collection which Toscanini assembled with his wife. Right: His wife, the lovely Cia Fornaroli, as she appeared at La Scala when he met and married her soon after the Armistice.

been vividly described by Ernest Hemingway in *A Farewell to Arms*.) As a member of the *Arditi* (shock troops specially trained for dangerous missions and hand-to-hand combat) Toscanini had been assigned the delicate position at the very rear of the retreating Italian army, where his men were in close contact with the advancing Austrians. The enemy troops, in typically Germanic fashion, seemed to be systematic and methodical in their attacks, which came at precisely 5 P.M. every day. Nevertheless, Toscanini was obliged to keep a constant look-out in case they should suddenly launch a surprise attack.

One morning the Italians halted at the village of Casarsa, on the Tagliamento River. Behind them, to the north, stretched a gently rolling plain broken at intervals by roads bordered with trees, beyond which the Austrians were hidden. It had been Toscanini's custom, when on look-out duty, simply to climb a tree and watch these distant roads for signs of enemy activity. But he had recently been wounded in the right knee, and since he had insisted on returning to active duty before it had completely healed (he still has bits of schrapnel in that knee, after 35 years) he was in no condition to scramble up a tree. Consequently he selected the attic of a deserted villa for his observation post.

That day the enemy seemed even quieter than usual. As the hours passed, the young Lieutenant began to get bored. Glancing around the attic room, he noticed a row of miscellaneous books. Most of them were shabby almanacs, old farm bulletins, and outdated novels, but one, an elegant volume in a hand-tooled eighteenth-century binding, caught his eye. The contents — a group of second-rate poems congratulating an obscure Countess on the birth of a son — were disappointing, and he was about to toss it aside when he happened to see that bound in at the back was an intriguing little pamphlet. Since the Austrians still gave no sign of life, he began to read.

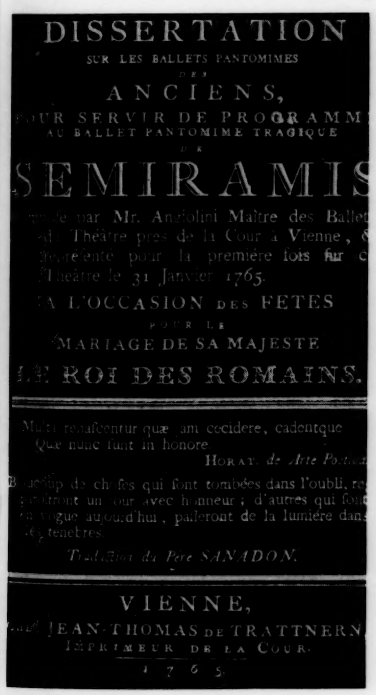
The little book was a libretto of the ballet *Semiramis*, by Gasparo Angiolini, which had been presented in Vienna in 1765. Its principal fascination, however, lay in the preface, which was a dissertation on pantomime and its application to what was then "modern" ballet. Angiolini was, of course, a contemporary of Jean Georges Noverre, the great eighteenth-century reformer of the ballet. Although Toscanini did not know it at the time, Angiolini believed perhaps even more fervently than Noverre in the dramatic dance as opposed to the meaningless acrobatics popular then.

As he read on in the little pamphlet Toscanini began to realize that the revolutionary ideas of its author were surprisingly applicable to the contemporary theatre. He realized that Angiolini's far-reaching vision had encompassed possibilities of dance expression which had long been forgotten, and perhaps had never been fully explored. Toscanini found himself tremendously interested in this neglected eighteenth-century Italian choreographer who seemed to have such intelligent and stimulating theories.

The little book attracted Toscanini for another reason. It had been written in French, by an Italian, and published in Austria. Found in the midst of a bitter war, it seemed a heartening reminder that nations could live in peaceful cooperation. He ripped the slim pamphlet from its fine binding and slipped it into his knapsack. At the time he did not have the slightest idea that he was saving for posterity one of the rarest dance books in existence. The villa where he found it was burned a few days later by the advancing Austrian troops. Angiolini's little book is safe in New York.

The war ended in November, 1918, and in the following spring Walter Toscanini, still in the army, was stationed in Rome. One free evening the composer Pick-Mangiagalli invited him to attend a general rehearsal at the Royal Opera, where his ballet, *Il Carillon Magico* was being produced. At the first entrance of the prima ballerina, Cia Fornaroli, he felt her compelling per-

(over)


DISSERTATION
SUR LES BALLETS PANTOMIMES
DES
ANCIENS,
POUR SERVIR DE PROGRAMME
AU BALLET PANTOMIME TRAGIQUE
DE
SEMIRAMIS
[illegible] par Mr. Angiolini Maître des Ballets
[illegible] Théâtre près de la Cour à Vienne, &
[illegible] représenté pour la première fois sur ce
Théâtre le 31 Janvier 1765.
A L'OCCASION DES FETES
POUR LE
MARIAGE DE SA MAJESTE
LE ROI DES ROMAINS.
Multa renascentur quæ jam cecidere, cadentque
Quæ nunc sunt in honore
HORAT. de Arte Poetica
[illegible] de choses qui sont tombées dans l'oubli, re-
[illegible] paroîtront un jour avec honneur; d'autres qui sont
[illegible] aujourd'hui, pâliront de la lumière dans
[illegible] ténèbres.
Traduction du Pere SANADON.
VIENNE,
[illegible] JEAN-THOMAS DE TRATTNERN
IMPRIMEUR DE LA COUR.
1765.

N. Y. P. L. DANCE COLLECTION

sonal magnetism. As she began to dance, he realized that for the first time he had found the incarnation of the ideas Angiolini had put into such forceful words one hundred and fifty years earlier. Fornaroli's dancing was not just mechanical movement of the arms and legs. It came from the heart. The steps and gestures were merely the transparent vocabulary with which she seemed able to express any range of emotion.

When Pick-Mangiagalli offered to introduce him to the ballerina, Toscanini accepted with alacrity. Seeking for an excuse to see her again, he remembered the Angiolini libretto, and asked if she would like to see it. The rare booklet was now used to help further a blossoming romance.

Later, after she knew him better, Miss Fornaroli confessed that her interest in Walter Toscanini had not been awakened *entirely* by his knowledge of dance rarities. Two or three years earlier, she had often noticed him at the Cafe Camparino, near La Scala. His nose was always in a book; and one day, irritated by his complete indifference to the most glamorous ballerina of Milan, she had purposely dropped a teaspoon at his feet. Hardly glancing up from his book, he had politely returned it. The teaspoon was followed by a delicately scented handkerchief, which had no more effect.

After he saw her dance in Rome, it was a different story. Toscanini began to scour the print shops and book stores of Rome for unusual gifts for Miss Fornaroli. One day he found an exquisite lithograph of Marie Taglioni; another time, it was a fragile little volume dedicated to the dancers and singers who had appeared at La Scala in 1821. As the romance prospered, the little collection grew.

After their marriage, Cia Fornaroli and Walter Toscanini continued to accumulate dance books and prints. He was now established as a book dealer in Milan, and in the course of business he sometimes came across rare items which he might not otherwise have discovered. In this way he was able to acquire one of his most valuable prizes, a manuscript treatise on dancing written by a Jewish dancing master in Italy, during the fifteenth century. This is the only original dance manuscript of its period known to be still in private hands; eventually it will further enrich the New York Public Library Dance Collection.

Occasionally sheer luck led to the discovery of rare materials. One day Mme. Fornaroli's brother casually mentioned that he had seen a fellow with a pushcart, peddling ballet music on the street, near the Porta Venezia. Toscanini rushed out and found the man, who was selling a priceless collection of nineteenth century ballets at two Lire a volume! Each score had been beautifully bound in green morocco and lettered in gold. Later Toscanini learned that they had been the property of a certain Baronessa Montecuccoli di Ello. It was obvious that she must have loved ballet — perhaps she had even been a ballerina who married a nobleman — for the scores had been assembled with loving discrimination. Toscanini bought the entire lot, only regretting that a few individual pieces had been sold before his arrival. This unique collection of music is one of the items he has already given to the Library.

Other items were acquired only after persistent searching. A fine example of the elusive four-volume edition of Noverre's works was obtained after patient correspondence with a dealer in Moscow. A little-known aspect of the romantic ballet period is reflected in a splendid manuscript collection of the ballets produced by Salvatore Taglioni in Naples between 1815 and 1859.

Meanwhile, Mme. Fornaroli's increasing interest in choreography provided the incentive for broadening the scope of the collection. She discovered that in the libraries of Italy it was alm impossible to find source materials ethnic dances, which afford such fr ful inspiration for theatre chore raphers everywhere. Consequently, and her husband began to assemble terials on the folk dances of all different provinces of Italy. They c lected music, costume sketches, pho graphs, prints, and, wherever it possible, descriptions of the actu dance steps and choreographic patter This led inevitably to an interest dance notation and the collection accounts of the various attempts to tate dance movement.

Their efforts to collect Italian fo dances were hindered by their stro opposition to the Fascist regime. T Fascists soon began to put obstructio in the path of Fornaroli's profession career, and finally it became impossib for her to dance or teach in Italy. R luctantly they decided to make a ne home in a new land. Much as th hated to say goodbye to the Italy th loved, they never regretted the decisi to come to the United States.

The library was temporarily left b hind, and when the second World W broke out, it was still in Milan. A tl.ough it miraculously escaped destru tion, it was moved several times duri the war, and in the process several the rarest pieces vanished. Fortunate the major part of the collection su vived intact, and when peace was r stored the Toscaninis were finally ab to bring it to New York.

In the meantime, Walter Toscanini own absorbing interest in the gre choreographer, Gasparo Angiolini, h not abated, and he is working on comprehensive biography which shou eventually cause a thoughtful revalu tion of the entire Noverre-Angioli period of ballet history.

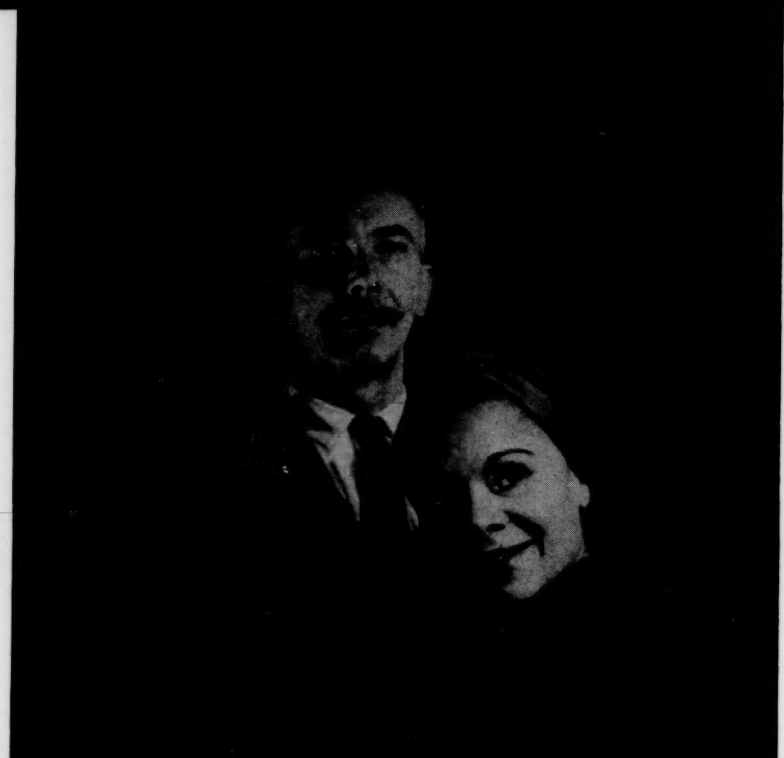
THE EN

If you would enjoy reading more about C Fornaroli as an artist, see "Serata d'Onor in our January, 1955 issue.

COURTESY OF N. Y. PUBLIC LIBRARY DANCE COLLECTION

The fiery Spanish dancer Pepita de Oliva in an 1853 German lithograph, one of the many rare prints in the Toscanini Collection.

HERE AND THERE

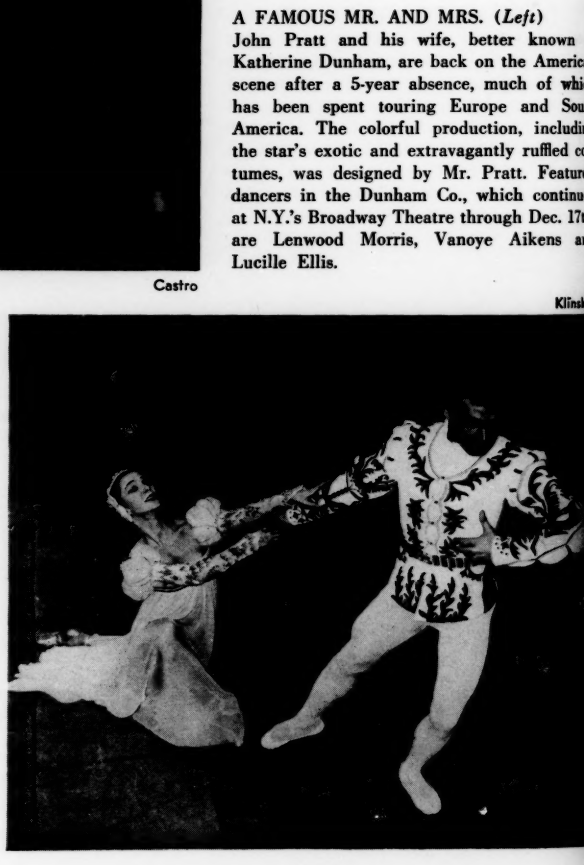


Castro

A FAMOUS MR. AND MRS. (*Left*)
John Pratt and his wife, better known Katherine Dunham, are back on the Americ scene after a 5-year absence, much of whi has been spent touring Europe and Sou America. The colorful production, includi the star's exotic and extravagantly ruffled c tumes, was designed by Mr. Pratt. Featur dancers in the Dunham Co., which continu at N.Y.'s Broadway Theatre through Dec. 17 are Lenwood Morris, Vanoye Aikens a Lucille Ellis.

Klinsk

NEW VIENNA STATE OPERA (*Right*)
The reopening of the beautifully refurbished Vienna State Opera has featured a month of premieres. The Opera Ballet's first contribution to the gala season was the November 29th double bill of "Giselle," and "Othello" by Erika Hanka who, with English choreographer Gordon Hamilton, is Director of the ballet company. The 8-scene "Othello" features Christel Zimmerl and Willy Dirtl in the leading roles (shown at right), with Traude Brexner as Bianca and American dancer Richard Adama as Iago.



La Nacion (Santiago)

BALLET THEATRE GOES BACKSTAGE IN CHILE (*Above left*)
Alfonso Unanue, in clown costume for the Univ. of Chile Ballet's "Alotria," is congratulated in Santiago's Teatro Municipal by Rosella Hightower. On hearing that the U.S. dancers from The Ballet Theatre were headed backstage to say hello, the Chilean performers were overcome with shyness and hid in their dressing rooms. Once they were coaxed out, everybody became fast friends, and during the remainder of Ballet Theatre's stay, members of both companies took classes together.

TWO GENTLEMEN AND A UNICORN (*Above right*)
A highlight of the Ballet Russe de Monte Carlo's current U.S. tour is "The Lady and the Unicorn," newly added to their repertoire. In the photo above right, are the creators of the ballet: Swiss choreographer Heinz Rosen (left), and the distinguished artist Jean Cocteau, who was recently elected to the French Academy. Mr. Cocteau's libretto, decor and costumes were inspired by 15th century tapestries in the Cluny Museum. Nina Novak dances the Unicorn, Irina Borowska and Yvonne Chouteau alternate as the Lady.

TUDOR'S "ORFEO" BALLET IN GREECE (*Right*)
A ballet scene from the opera "Orfeo," which world traveler Antony Tudor staged for the Athens Summer Festival. More recently, the busy choreographer has been touring South America with The Ballet Theatre, working on a new production and a revival of "Dim Lustre" for the company's New York season in April.

Trudy Goth

GRAHAM IN TOKYO (*Left*)
Martha Graham, shown arriving at Haneda Airport in Tokyo, was warmly greeted by members of the Japanese Dance Circle. Miss Graham's engagement in the Japanese capital, sponsored by the newspaper Sangyo Kezai, was an outstanding success, with audiences and critics showing particular enthusiasm for "Night Journey" and "Cave of the Heart." Among the many honors bestowed on the Amercian dancer was a formal dinner party, with a traditional tea ceremony, given by members of the Kabuki Theatre. The company's tour of Asia, which continues until Feb. is under State Dept. and ANTA auspices.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

SCOTT MERRILL

The current trend toward dancing, singing, and acting embodied in a single performer is colorfully personified in Scott Merrill. He is, at present, the slick but charming "Mack the Knife" in Kurt Weill's *Three Penny Opera,* now in its second run at New York's Theatre De Lys.

And this is not the first time that Scott's multiplicity of talent has served him well. Only last spring, in the musical version of *Seventh Heaven,* he was engaged for a straight dramatic role. But as the production was shaped during its pre-Broadway tour, he emerged as the leading male dancer!

His dancing, which has graced so many musical comedies, began rather inauspiciously with tap dancing lessons at the rate of 50c per new step. That was in Baltimore where Scott spent the first twenty years of his life. Although he had always been interested in dancing — to the point of imitating the steps of dancers in filmed musicals — Scott did not study until he was eighteen. And then only because he had been ill with diabetes, and the doctor recommended dancing for health reasons.

As the interest in dance took shape, a friend introduced Scott to Edith Joesting and Vera Hax, who trained dancers for the Baltimore Ballet. Scott worked with the group for two years. When it was disbanded, he began performing locally in night clubs and then joined an act called the Don Scott Dancers, for a nationwide tour. When the tour ended in Buffalo, Scott was snatched up by the Chez Ami Club where he danced and tried a bit of singing.

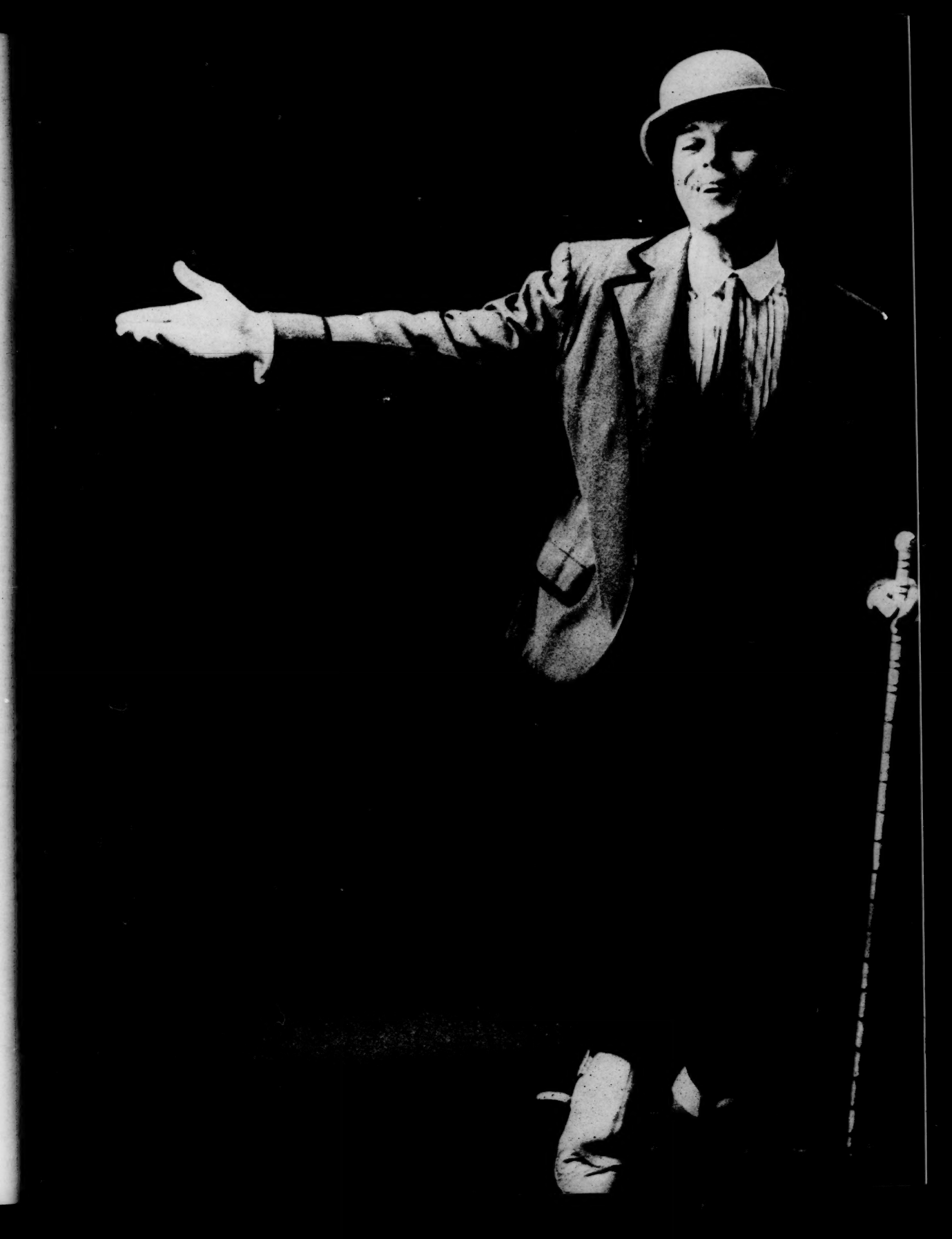
A year later, back in Baltimore, he landed a dancing part in the Gertrude Lawrence production of *Lady in the Dark.* And after a year of touring, he reached Broadway and a role in *Early to Bed.* After that he replaced Marc Platt as Curly in the dream ballet of *Oklahoma!* He danced this role in New York and Chicago, but almost immediately after the show opened in St. Louis, an injury forced him into a year of inactivity.

Back on his dancing feet again, he began a lively Broadway career in *Bloomer Girl, The Day Before Spring, Small Wonder, Paint Your Wagon,* and finally the hit revival of *Pal Joey.*

The opportunity to try dramatic roles came through appearances in summer stock. In fact, Scott's performance as "Jigger" (the heavy) in *Carousel* at Ogunquit, Maine, led to his engagement for *Three Penny Opera.* He has also done several dramatic roles on television, and his brief appearance in a Ford automobile commercial was sufficiently impressive to elicit special mention from TV critic Harriet Van Horne.

During the 1953-54 season he won the Daniel Blum "Most Promising Player" award, only to return the following summer to straight dancing in the St. Louis Municipal Opera productions of *Song of Norway* (with Mary Ellen Moylan as his partner) and *Call Me Madam* (with Gemze de Lappe).

Whether he will return to straight dancing again after the *Three Penny Opera* is something only the future — and perhaps Scott Merrill — knows.



Dance in the Philippines

Many national influences are blended in the colorful native dances of the Philippines

BY LEONOR OROSA GOQUINGCO

In what are called by American missionaries the "seven thousand emerald isles" of the Orient, there are hundreds of indigenous dances of perhaps as variegated origins, influences and styles as can be found anywhere in the world. Yet, with the exception of a few local enthusiasts, even the natives themselves do not know much about them.

Last year in Manila when the All Nations' Group presented dances performed by members of representative tribes and regions, the event proved to be the top cultural event of the season and a profound revelation to the Filipinos. Small wonder that foreigners should know even less and ask, "Do you Filipinos have a national dance? If so, what is it like?"

No, we do not have one national dance, but we do have many, many dances in many different styles. They can best be classified as Non-Christian Dances (Pagan and Moro) and Western-Influenced Dances (Christian). Despite the many outside influences upon these dances, they are distinctly and basically Malay in origin (as are the people) and have arisen from tribal nature rites — to conciliate the gods, to solicit rain, to seek deliverance from pestilence; or they come from social needs to mark weddings, births, deaths and funerals, to prepare for war and combat, to celebrate victories and to lighten, with rhythmic accompaniment and song, such everyday tasks as planting, harvesting, pounding, winnowing of rice, fishing, rowing and tuba (cocoanut wine) gathering.

The ancient Non-Christian Dances are vigorous, savage, and mimetic in character. The newer dances have taken on an easier grace and flow, greater variety of form and theme, gayer rhythms. And they have, in many instances, developed a sense of humor.

Pagan dances are found among isolated tribes who live in interior forests or mountains of the three main island groups: Luzon, Visayas, and Mindanao. These tribes include the aboriginal Aetas, and the Igorots, Bontocs, and Ifugaos of the Mountain Province. Their dances have remained practically unchanged from pre-Spanish times, and indeed for the past thousand years or more, have been only slightly affected by Hindu and Chinese settlers.

More primitive in dance theme and execution (but not always in rhythm and melody), pagan dances are done to a variety of instruments of bamboo and wood, massed metal drums and bronze gongs, large kettle drums, and sometimes to the beating of sticks and bamboo clappers and of warriors on their shields.

Among representative pagan dances are the Kalinga Wedding Dance, in which kerchiefs are used and in which the boy circles the girl like a rooster does a hen. Usually performed at open air *kanaos* (feasts) before red fires in which sweet potatoes and other delicacies are roasting, they can be very colorful.

An Aeta torture dance is found in the mountains of Bataan (the Aeta is an almost extinct tribe). In it the dancer, brandishing an ax or *bolo*, dances around the victim who hangs from a tree or is tied to it.

The *pinuhag*, possibly of relatively late origin, is a comic dance (found in the Camarines Norte mountains) in which an over-zealous honey-gatherer is stung by a hive of bees. In the Hawk Dance from Surigao a male dancer personifies the voracious hawk searching for prey, sighting it, circling it, and swooping upon it.

The steps of the pagan dances are low and earth-bound, and include stamps, hops, step-hops, shuffling of feet, and the *tortillier* step (alternate pivoting with the heels and balls of the feet, which are kept parallel or alternately turning in and out). Most of the dances are done to percussion alone with shifting rhythmic accents, and usually gaining in climactic force, speed and intensity.

The Spaniards gave the name "Moros" to the peoples of Mindanao. It means Moors or Mohammedans and has to do with their Islamic religion.

The peoples of Mindanao owe the survival of their distinctly Moro dances to the fierce bravery of their ancestors who, with only spear, shield, courage and cunning were able to withstand the repeated Spanish attempts at conquest. More than this, in their swift-sailing colorful *vintas* (sailboats) they would make marauding raids on far-off Spanish-occupied Luzon and return to their stronghold unscathed.

Moro dancing, more Oriental, mystic and stylized than either pagan or Western-influenced dances, flowered in a culture touched by Hindu, Javanese, Chinese and Arab civilizations, yet retaining its individuality. Long before

PANDANGO MALAGUENA: *This dance was introduced by the Spaniards and immediately became a great favorite as a courtship dance. Over the years it has lost some of its specifically Spanish movements and yet it has retained traces of the gay Fandango of Malaga, Spain. This particular version is done in Paete, where the old people (like seventy-five-year-old Mrs. Juana Afuang) pass on the tradition to the younger generations. The costume is the old provincial saya and barong tagalog.*

the Spaniards stumbled on their shores, these islands had been trading posts of Arabs, Persians, Hindus, Chinese and merchants from Siam, Cambodia and Indo-China. At their apogees two powerful Javanese Empires, the Shri-Vishayan and the Madjapahit also held sway over the islands. And so their dancing has much Oriental flavor.

Inner intensity and absorption, mysticism, a languid grace, much use of the upper torso, nuance of facial expression, flowing movements of the arms as they change from pose to pose, the fingers now held close and stiff, now curling in and out, the flexed elbow, the shifting of body weight from one bent and turned-out knee to the other, shuffling steps, creeping toes, the *tortillier* step, the use of *singuel* or metal anklets or bells, the expert manipulation of fans — all bespeak the Oriental style. Too, in dances of Moroland, improvisation is allowed, and the dancer performs according to his mood.

Among better-known Moro dances are the *Sua-Sua* (*sua* means orange plant) and the *Kandingan* (*gandang* is an instrument similar to the drum), both wedding dances from Jolo, *Sulu;* the *Kapiil Sa Munsala,* a Maranaw Kerchief Dance; and the *Mag-asik,* a Tiruray sowing dance from Niro, Cotabato. In these dances contrapuntal movements are sometimes used, and the feet may be following a vigorous rhythm while, head, arms, and hand movements are languid, leisurely and smooth.

Mention must be made of war and victory dances, using *kris,* spear, and/or shields. Not always so distinctly Moro in style, they may be outgrowths

of mixed pagan and Moro cultures. One of these, the *Sagayan* (Maranaw War Dance), dramatizes the warrior's putting on of the habiliments of war, the actual combat and the victory.

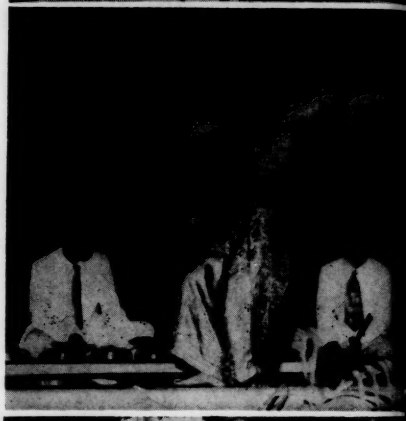
Orchestras for Moro dances are like the Javanese gamelan (introduced during the Madjapahit Empire in the 14th century) and include various types of *agong, kulintangan* and xylophones.

Foreigners have long attested to the musicality of the Filipinos. Spanish chronicles write that when the Spaniards landed in Cebu in April, 1521, they saw young men playing musical instruments, and the women obliged when asked by the visitors to dance.

In the northern islands, in their zeal to introduce Christianity and Western ways, the Spaniards suppressed the old cultures. They burned all literary scrolls and manuscripts they could lay their hands on; they destroyed the old pagan or Hindu images; they forbade ceremonies and rituals other than that of the new faith.

The dance, thus denuded and exposed to a new influence, soon manifested changes. Gradually the flexed elbow and the stiff fingers disappeared. The whole style became softer, more rounded, more audience conscious, more "gracious" in the new Castilian manner. The costumes, too, became *mestiza* (half-caste) and when a fan was used, it was to attract attention subtly to oneself, or to hide the modest blush of a Christian maiden. Percussion was less and less used; the native *Kudyapí* gave way to the Spanish guitar.

Exposed for three centuries to the influence of dances like the *Jota* and *Habanera* the people never imitated slavishly. Instead they made their own ingenious versions. Thus the *Jota Moncadena* and *La Jota Purpuri* interspersed interludes of sorrow with gayer moments. The *Kuratsa* (Curacha) popular in the Visayan Islands, developed a dance-competition theme, dancers improvising according to individual ability, inclination and mood. Newer versions of the old rice-planting and wine-gathering cycles as well as of balancing dances (*Fandango Sa Ilaw, Abaruray*) appeared. Waltz, polka, mazurka, paso doble and other ballroom steps were paraphrased in *Los Bailes de Ayer, Polkabal,* and *Polka Sala.* The *Tinikling*



(top to bottom)

BONTOC TRIBAL WAR DANCE: *In the early days, of Philippine civilization, the mountain people (Bontocs and surrounding tribes) were constantly at war with each other. This tribal dance was the victory celebration. Now, with warfare wiped out, the dance has become a thanksgiving or favor asking ritual. It is performed for blessings received or during a dry season when the Bontocs gather at the banks of the river and pray for rain. The warriors dance the first part. And the Bontoc maidens follow with the Dance of the Seven Gongs. In this picture all are wearing the original Bontoc costume, and the music is by the full tribal band.*

MANGALAY: *This beautiful Mangalay still retains all the graceful hand and arm movements characteristic of early Moro dances. It is a Royal Princess dance. Only relatives and close family friends of royal blood are allowed to witness this performance, and the "Mangalay Babae" (graceful girl) of the family is selected as interpreter. The costume is the old authentic Moro royal costume with antique solid gold buttons (symbol of royalty) that have been handed down for generations.*

TINIKLING: *This dance requires much speed and agility. It imitates the steps of the Tikling bird and consists of hopping between parallel poles beaten together by attendants.*

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HOW TO KEEP A SCRAPBOOK

Dancers, Your Professional Record Can Be Your Bread & Butter

BY DONALD DUNCAN

Today is the great day. You've signed a contract for a professional dancing job. All you have to do now, you're thinking, is just go out there and slay them. Bring out the light bulbs, Mr. Producer, a new star is on the way.

Right at the beginning we are going to cut into this dream sequence with some sober black-and-white flashbacks of your practical problems. Actually, of course, you know that even after the first big chance, the long struggle goes on. You know that there are always thousands of superbly qualified dancers in line for performing opportunities that number only in the hundreds. What you will always need most is pure luck. But even so, there *are* ways of at least bettering your odds for getting ahead.

Having chosen to become a dancer, you have become a more or less permanent job-seeker. Over and over again you will be called upon to demonstrate your proficiency, to prove your superiority as a performing artist. Most important, naturally, is the constant maintenance of your dance technique. But, almost as essential, you must be prepared to provide producers and their publicity agents with material to sell you as a personality, to "merchandise" you as an interesting human being. If you were called today for an interview with that publicity agent, would you be ready? Could you quickly give him a clear picture of who you are and what you have done? Is the material about yourself complete, organized, up-to-date, immediately usable?

Most likely not. The writer has interviewed hundreds of dancers, from beginners to big names, to get publicity data. With only three or four exceptions, they have almost nothing assembled. They apologetically produce two or three photos, usually bad ones. They have forgotten half their best appearances. They have never taken the time to size themselves up as "story material." Getting their personal and professional histories is like pulling teeth. At this critical point, when there is no time to poke through closets and suitcases for clippings and programs, to track down photographers for additional prints, to compile a list of credits — they miss the boat. Someone else, someone possibly less deserving artistically, gets the publicity breaks — because he was ready.

The solution is a scrapbook, and we'll outline a few suggestions how to start one or, if your career is already under way, how to reconstruct one. In doing so, you're not being self-indulgent and sentimental; instead, you are building a reference file for which you'll always be grateful, which can help you earn a living.

First, go out and get yourself a sturdy book. There are several good kinds, but probably the most attractive and practical type is one with magazine-page-size glassine envelopes which readily display an 8x10 photograph, a page of stationery or a sheet of clippings.

Your Life Story

Your own story should come first in the book. Take time out to interview yourself and set down in outline form everything which could conceivably make publicity copy. Not a glamourized, doctored version, but the facts. Publicity, to be of any value, must really be about *you*. And you, like all human beings, can dig and find in yourself the story of an interesting person. Here are a few random questions to consider answering:

Where were you born? (You can leave out *when*.) What is your family background — i.e., have any of them been involved in the arts — or, contrariwise, do you come from a long and honorable line of bankers, brokers, carpenters or cobblers? What made you decide to dance? Were you encouraged or discouraged by your parents? Where have you studied? Whom do you consider your principal teacher? (And give credit where due: if you studied six years with Miss Whoosis in Podunk, and later six lessons from Madame Whoosisova in New York — don't forget Podunk.) Who gave you your first important encouragement? Were you influenced by seeing the performance of a particular star or company? Is your eye on any special role? Any awards or scholarships? How did you earn your tuition — any off-beat or unusual after-hour jobs? What was your professional debut? Was it delightful or disastrous? Are you also a teacher? A choreographer? Any acting or singing? Do you paint, draw, play the piano, write? Can you cook? Can you sew? Have you any backstage superstitions? Have you a soulful spaniel named Fred? What's your golf score? Do you read T. S. Eliot or Mickey Spillane? A little time spent making notes from this home analysis will make that first interview far more productive.

Your Professional Record

Use another page for a chronological listing of your appearances. Enter the name of the production or concert, the theatre, the beginning and closing dates, the choreographer. It is also often helpful to note the names of the stars and featured dancers, the composer, the scenic and costume designer, the conductor, the pianist, etc. The name you fail to include is certain to be the very one you'll desperately try to recall a year or so later. Even though you may alternate between stardom one month and dancing in a TV soap commercial the next, list everything you

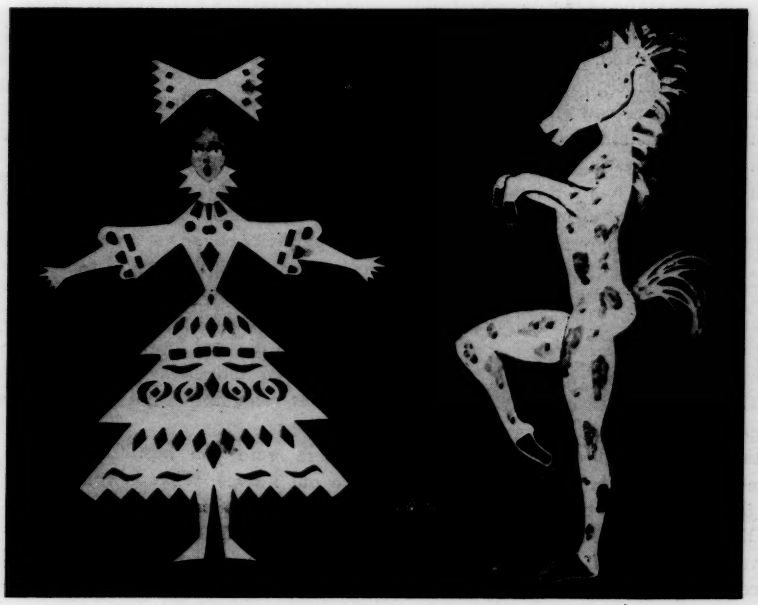
(continued on page 74)

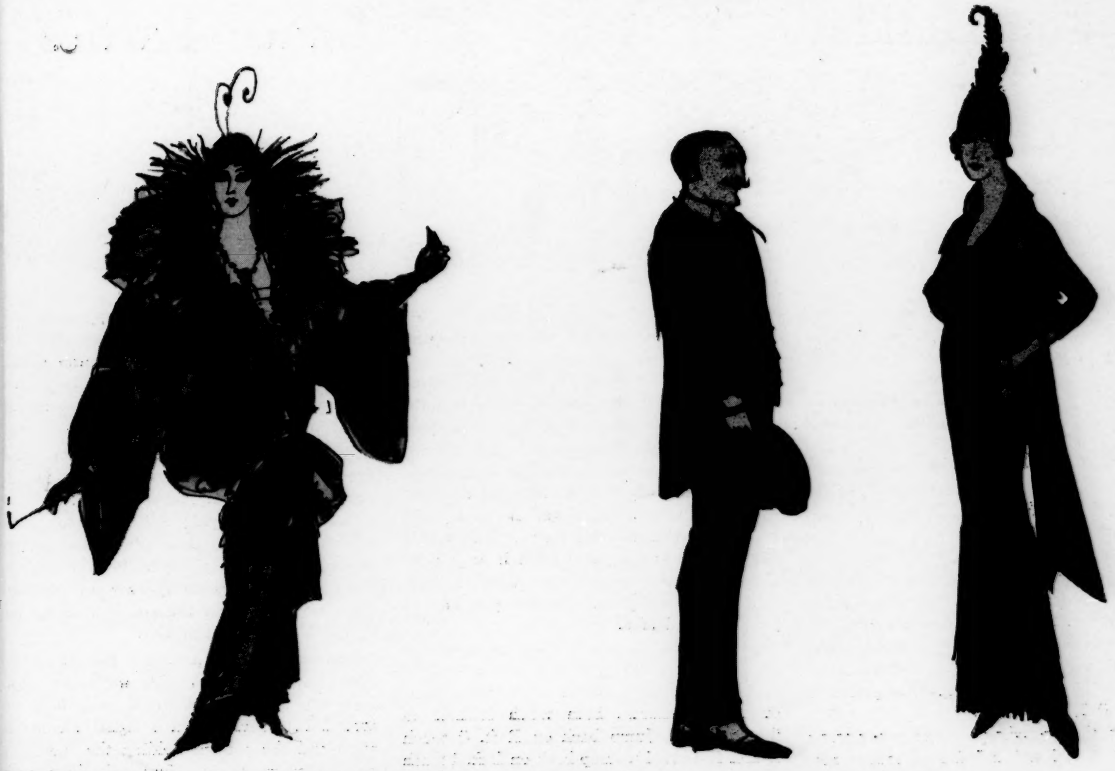
Sketches for Two New Ballets

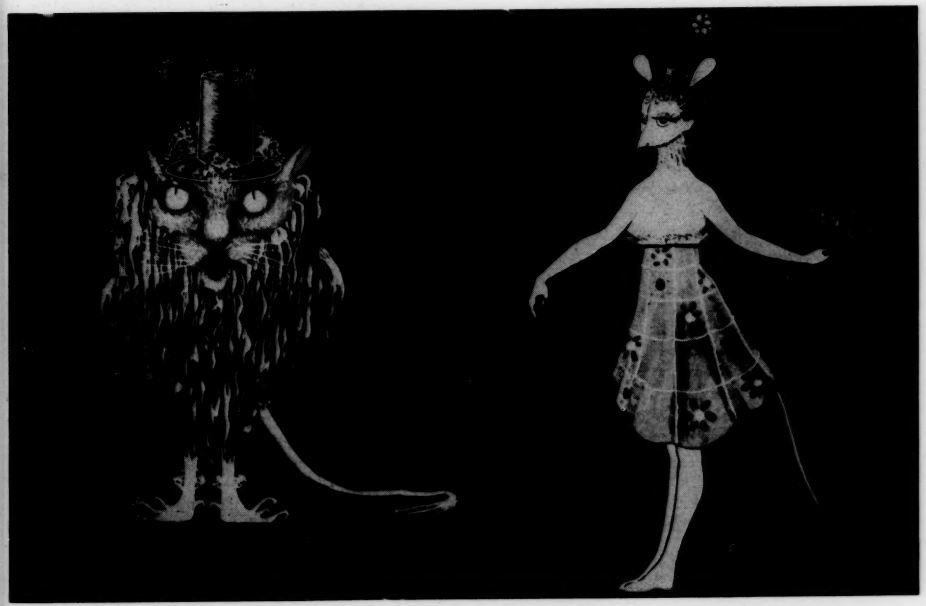
This seems to be the season for ballets to dress up. The Ballet Russe de Monte Carlo has turned to Jean Cocteau; the Metropolitan Opera Ballet has new Cecil Beaton confections; The Ballet Theatre promises surprises for its new Tudor and Agnes de Mille productions. And the New York City Ballet, that hardy partisan of tunics-and-tights, has acquired charming costumes for its new works.

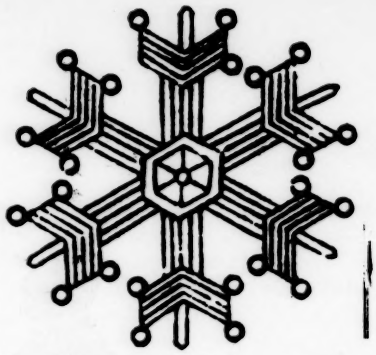
Todd Bolender's *Souvenirs,* premiered on November 15, satirized the winter vacation set circa 1914 and had Rouben Ter-Arutunian's chic and witty decor and costumes. Pictured are a vamp in two of her manifestations and a not-so-faithful husband and wife team.

For Balanchine's *Jeux d'Enfants,* premiered November 22, designer Esteban Francés created a toy box full of fanciful creatures. Pictured are a paper doll, a rocking horse, Mr. Lion, and Miss Mouse.







For Holiday  Dance Parties

BY DOROTHEA DURYEA OHL

Here are some old and some new ideas for ballroom mixers and novelties to help make your Christmas parties the best yet.

Novelty Dance

Let's start with the old stand-by, **Pat-a-Cake Polka.** Use it as a novelty number. Any polka music will do, but I especially like "Little Brown Jug" and I sing the calls along with the steps. The following description is for the man. The woman dances the counterpart unless otherwise indicated.

Couples face sideways to LOD, waltz position. Touch L heel to L side (ct. 1). Touch L toe across in front of R (girl also touches in front) (ct. 2). Repeat these 2 counts (3, 4). Slide sideways (a "seven" in Irish dancing) with, Side L, close R — side L, close R — side L, close R — step L in place. (5 & 6 & 7 & 8).

Repeat the preceding 8 counts beginning R. (1, 2, 3, 4, 5 & 6 & 7 & 8). Partners now face each other with arms at sides. They clap R hands together 3 times quickly, (1 & 2). Clap L Hands together 3 times quickly (3 & 4). Clap both hands with partner 3 times quickly (5 & 6). Clap hands on own knees 3 times quickly (7 & 8). Hook R arms, and each polka forward around to R 4 times (1&2 — 3&4 — 5&6 — 7&8).

Patter: Fit the words to the action

Heel and toe, heel and toe, slide and slide
and away you go,
Heel and toe, heel and toe, slide and slide
and away you go,
Right hands clap, left hands please, both
hands now and find your knees,
Hook right arms and around you go, every
Jane with her own Joe.

Mixers

Pat-a-Cake Polka: To make this dance into a mixer, couples form a double circle, men facing out, ladies facing in. Follow the procedure described above up to the last eight counts, then instead of 4 polkas around with the original partner, each polkas away from partner, moving to L in circle to meet a new partner.

Patter for mixer is same as above for first three lines, then replace the 4th line with *Away from your partner now you go, and every Jane has a brand new Joe.* When using this as a mixer, alternate the form and the calls, retaining original partner first time through; changing partners the next time.

La Raspa: Another good mixer is La Raspa or Mexican Shuffle (often mis-called the Mexican Hat Dance). You might like to try this less tiring version of La Raspa: Instead of 3 quick jumps and a pause filled in with hand claps, do 2 slow jumps, then 3 quick ones, etc. So, for every four counts, you have 5 jumps instead of 6.

Couples take circle formation, partners facing each other, boys fwd in LOD, girls bkwd in LOD. Starting position: clasp each others' outstretched hands, both touch R heel to floor in front. Jump back on R ft. & touch L heel fwd (ct. 1). Jump back on L ft. & touch R heel fwd (ct. 2). 3 more jumps — quick ones — R — L — R (ct. 3 & 4). Repeat preceding four cts. 3 times more, alternating the feet, (5-6-7 and 8, 9-10-11 and 12, 13-14-15 and 16).

Partners hook R arms and skip around in a circle to the R for 8 cts. Hook L arms and skip around to the L for 8 cts. Hook R arms and skip around to R for 8 cts. Last 8 cts.: partners separate, boys moving counter-clockwise in the large circle, girls moving clockwise, on to the next one in the ring with skipping steps, hook L arms with the new partner and skip around to L. Finish on 8 new partners facing one another, boys fwd in LOD, girls bkwd, outstretched hands clasped, R heel touching floor in front — ready to go again.

Elimination Number

For this **Snowball Dance** you will need artificial snowballs and a Christmas basket to hold them. Use as many snowballs as you wish, according to the number of dancers to be eliminated at one time (usually about 5 or 6). State your rules clearly before you start: No one may refuse to accept a snowball; A snowball that is dropped as the whistle blows eliminates both couples, the one who passed it and the one who should have received it. (And you'll probably have to make up some rules of your own as unforeseen crises arise.)

Couples start to foxtrot. At a given signal (you can use a whistle) they form a single circle facing inward. You step into the center of the circle carrying the basket of snowballs and distribute them to various dancers in the ring. A lively way is to toss them in different directions as quickly as possible. Then say, " Are all the people holding the snowballs ready? Then GO!"

The music which has been playing softly, now resumes at full volume while the snowballs are being passed from hand to hand around in the circle. At a signal the music stops and the persons holding the snowballs at that moment are eliminated along with their partners. Collect the snowballs in your basket and start the merry round again. As you near the end and there are fewer competitors, decrease the number of snowballs distributed until you are down to two competing couples. Then give out only one snowball and the remaining couple is the winner.

The Snowball idea is adaptable as a Pumpkin Dance at Thanksgiving or an Easter Egg Dance in the spring.

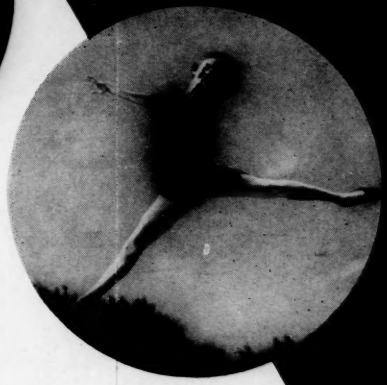
Mothers' and Dads' Dance

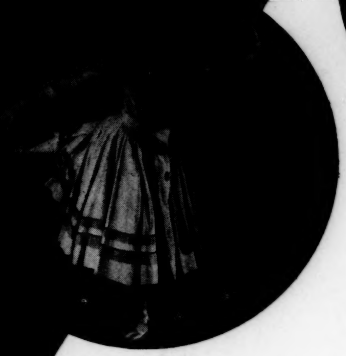
If parents are visiting the party, include them in the fun with this one.

Announce to the children: "The orchestra will play a foxtrot and I would like all you ladies to ask your dad, brother, uncle or grandfather to dance with you. If your dad didn't come, it's alright to ask your mother or aunt. And gentlemen, ask your mother, sister or grandmother, or if your own didn't come, ask another lady."

Overheard when one mother was dancing with her son, "I wish my husband's mother had sent him to dancing school when he was junior's age!"

THE END





It has been especially exciting to select the pictures for this Young Dancer Christmas Album. As soon as we announced the Album, hundreds of pictures began arriving from every part of the country and even from overseas. Many fine pictures had to be eliminated just because there wasn't enough space. But we're keeping them for possible use in the future. To the Young Dancers we have selected, we say "Congratulations!" Your pictures are helping to make this Christmas issue of DANCE Magazine a very festive one.

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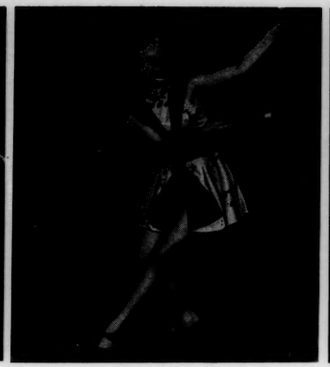

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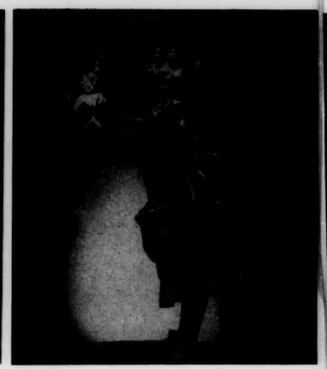

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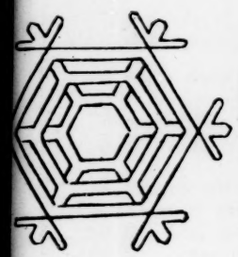

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1. Brenda Sue White (Miss Lennox Children Dance Studio, St. Petersburg, Fla) 2. Jane Funk (Bonnie Lee Funk, Guymon, Okla.) 3. Maribeth Kurdock (Dolores Mitrovich, Paterson, N.J.) 4. Jane Miller (Ballet Academy, Hempstead, N.Y.) 5. Patsy Snyder & Walter Biddle (Blossom's Studio of Dance, Brookings, Ore.) 6. Sandy Duncan (Utah Ground Dancing Studios, Tyler, Tex.) 7. Karen Weed (Viola G. Shawhan, Kalispell, Mont.) 8. Joan Kall (Westbury Studio of Fine Arts, Inc., Carle Place, N.Y.)

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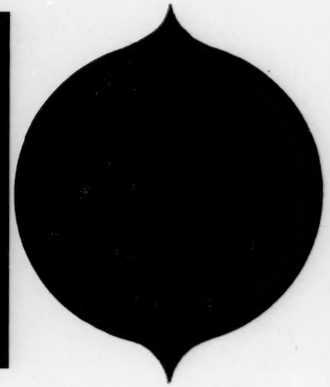

9. Ann DeFranco (Dorothy Rainer Sellar Studio, Florala, Ala.) 10. Brenda Adam (Phyllis Adam School, Sioux City, Iowa) 11. Paula Shidaker (Sheraton School of the Dance, Xenia, Ohio) 12. Mercedita Gracia (Myrta Esteves Dancing Academy, Rio Piedras, Puerto Rico) 13. Patty Yoder (Marilyn De Leo Studios, Sturgis, Mich.) 14. Myrna de la Cuesta (Suguitan Music & Dance Studio, Laoag, Ilocos Norte, Philippines) 15. Daniele Sournies (Ecole Myrio-Desha, Bergerac, France) 16. Benjie Batastelli (Sally Zyla Dance Studios, Manchester, N.H.) 17. Clarina & Johnny Vaughan (Simpson's Dance Studio, Linwood, Mass.) 18. Ottis Lovin Jr. (Peggy Lou Snyder & Al Evans, Amarillo, Tex.)

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19. Billy Mullis (Bucher's Ideal Way Dance Studio, Charlotte, N.C.) 20. Diane Rivera (Helen Butleroff, N.Y.C.) 21. Christine Michalchuk (Eva Varady, N.Y.C.) 22. Arlene Nussbaum (Galina Dienitzin, Brooklyn, N.Y.) 23. Lucile Grinnel & Carol Lu Mounce (Ruth Van Valey, Seattle, Wash.) 24. Alicia Abbey (Ruth Skaller, Flushing, N.Y.)

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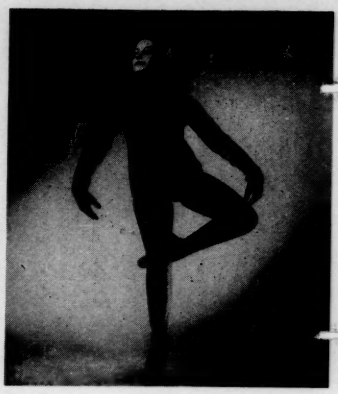

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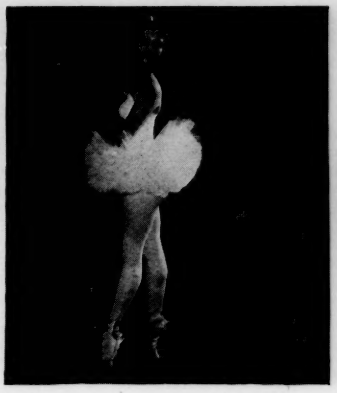

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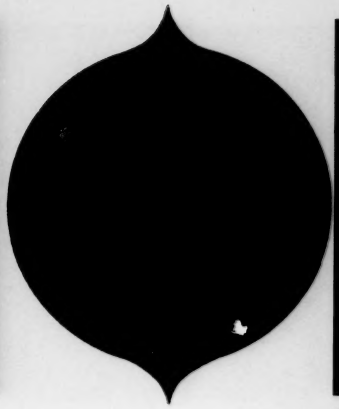

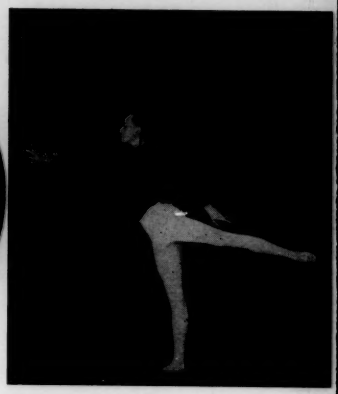

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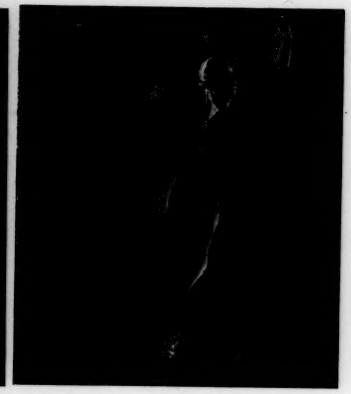

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25. Toby Turner (Vivian B. Faison, Albany, Ga.) 26. Linda Sue Withers (Ditzi Nagy Academy of Dance, Columbus, Ohio) 27. Henry Grant, Jr. (Alicia Langford School, Boston, Mass.) 28. Jackie Cronin (School of Dance Arts, Elmira, N.Y.) 29. David Kazmierzak & Joann Kilpatrick (Mrs. Fred Frey, Bartlesville, Okla.) 30. Melanie McCain (Bess McBride Dance Studio, Shreveport, La.) 31. Marci Magee & Shirley Kumano (Tuulikki, Sanger. Cal.) 32. Maxine Schmidt (Caroline de Lone, Harrisburg, Pa.) 33. Victoria Smalley (Marguerite Duncan Studio of Dance Arts, Cleveland, Ohio) 34. Jeanne Grieve and Daniel Barrett (William Barrett School of Dance Arts, Brookline, Mass.) 35. Renee Raphael (Kay V. Raphael, Scarsdale, N.Y.) 36. Bonnie Laurie (Shirley Frame Elmore, Cincinnati, Ohio) 37. Kay Hughes (Gladys Hight School, Chicago, Ill.) 38. Diana Cerney (June-Lee Haertel, Wisconsin Rapids, Wisc.) 39. Yvri Chiamori (Byron Kay, Fresno, Cal.) 40. Barbara Ann Robbins (Sch. of American Ballet, N.Y.C.) 41. Sunny Asch (Evelyn Le Mone, Pasadena, Cal.)

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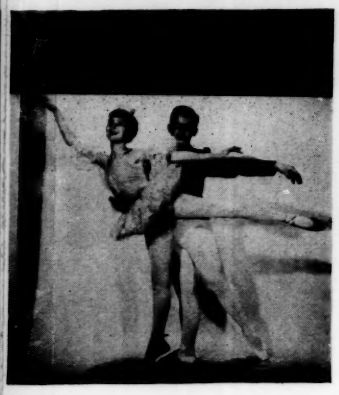

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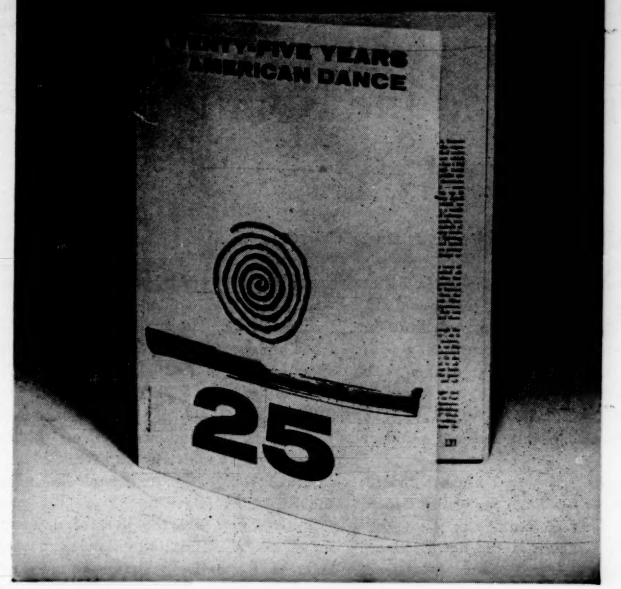

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DANCE *Magazine* 231 West 58 Street New York 19, N. Y.

The Holly Ballerina and the Reindeer

Holly, the little Christmas tree ballet dancer pirouetted right out of David's hands in her delight at being unpacked. The big room was full of lights and the wonderful rich smell of the Christmas tree. Holly wondered if Uncle Santa Claus had remembered how lonesome she had been the Christmas before and had brought her the little reindeer he'd promised her as friend and companion.

While David hung her first on one branch and then on another she twisted and turned looking this way and that, but there was no reindeer. Uncle Santa must have forgotten. Christmas was the gayest time of the year but not for her. She was lonely and miserable. All the other Christmas tree ornaments had friends, but she had none. The tinsel wrapped itself about the branches of the tree in great shimmering loops but it would not speak. The silver and blue and crimson baubles were cold and unresponsive. They only mirrored her dancing self. The electric light bulbs glowed warmly, but they spoke a strange language which she could not understand. The shining snowflakes sprinkled on the branches held themselves aloof in chilly beauty. The silver rain was very clannish; it spoke only to other silver rain longer than itself.

"It's simply beautiful, David. I think it's the loveliest tree we've ever had." Mother laughed a little at herself. "I know I say it every year, but I declare I believe it is true. Why don't you put the little silver reindeer Aunt Helen sent you beside the little ballet dancer?" Holly almost fell off the branch. A silver reindeer! She danced up and down in delight. She watched David struggle first with the box cover, then with the cotton, then with red tissue paper. She could hardly wait to see what Uncle Santa had sent. At last a sturdy square-footed, square-antlered reindeer appeared.

"Isn't he sweet?" Mother enthused. "Here, David, here's the little loop. Hang him where the dancer can look at him."

David did. He jumped up and down. "Bang, bang," he shouted. "Bang, bang, he's dead. I've shot him dead with my ray gun."

"David, really!" Mother sounded quite cross. "You must be getting tired. Off to bed with you. It's very late."

Holly was just as annoyed as Mother. What a way for David to act. She spoke softly to the little reindeer the moment the room was safely dark. "How do you do," she said. "I'm so glad to meet you. I've been very lonely. I hope David didn't hurt you with his ray gun."

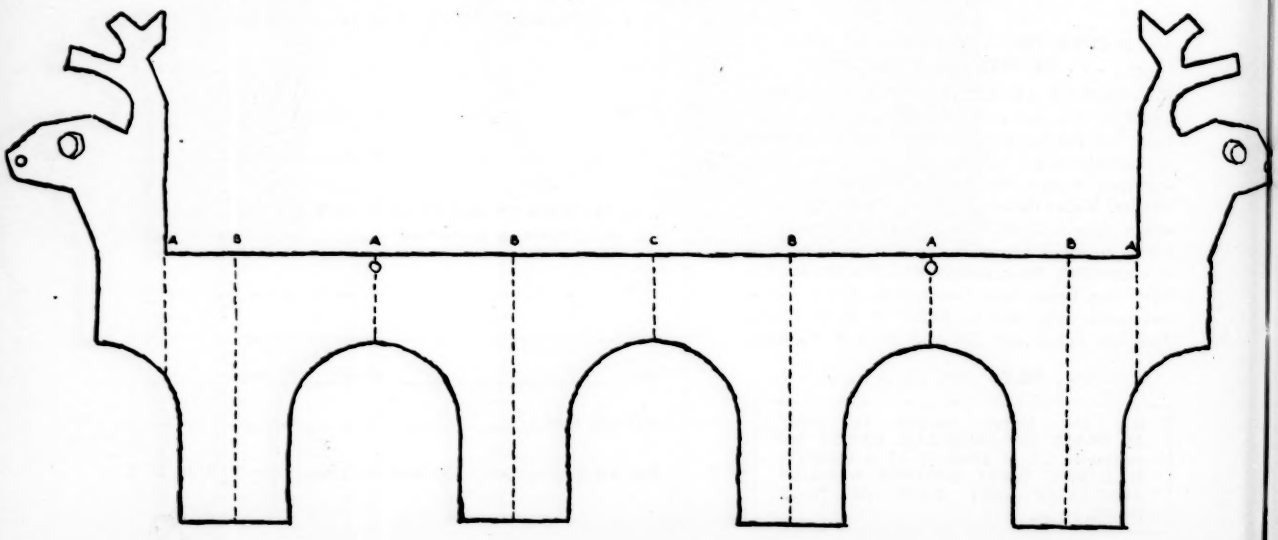
"Not a bit," the little reindeer said. "I don't mind ray guns, but I must say I felt very seasick coming over on the boat inside that dark package. I'm very glad to be out. I am Skanda, the square-footed reindeer. My name means "the leaper" in Sanskrit. That's because I can jump so far and so high. What's your name?"

"Holly Berry," Holly answered. My Uncle Santa gave me to Mrs. Berry, David's mother, when she won a dance contest. Now she teaches dancing and her pupils all love me. I am always on the tree, and I'm almost sure she likes me best of all the ornaments."

"You don't say," Skanda tapped his hooves. "Why don't we get out of here? I could take you leaping. Just take hold of my antlers and I'll give you a wonderful leap-see. Do you good. I'll take you to the craters of the moon and to the Milky Way."

Holly didn't like the idea of the trip very much but she did like Skanda, so she held tight to his antlers. Almost at once he shot up the chimney. His little square hooves pranced on the clouds and struck sparks from the stars. He galloped along the Milky Way like Pegasus. It was all very exciting. The big silver moon beamed down, and comets soared around them. Skanda was having a glorious time, but Holly was terrified when the sun came up. She'd never seen the sun before and she didn't like it at all. Its breath burned her, and its light dazzled her eyes and made her head ache. She begged Skanda to take her back to earth.

Instead of taking her back to the Berry house, he took her to a great mountain whose sides were covered with enormous Christmas trees. "Isn't this wonderful?" he asked, but she didn't think it was at all. The trees were



BY REGINA WOODY

trimmed with icicles and as the sun warmed them, they fell with a frightful crashing noise. One struck her a glancing blow on the temple and tore her pretty forehead. The pain made her cry.

"Take me home, Skanda," she pleaded. "I don't like it here at all. It's all too big and too cold."

"You're a silly," Skanda said, "but then you're only a girl ballet dancer, and girl ballet dancers belong indoors. Now me, I'm a reindeer man, and I like to leap about in the snow and in the sky. I like you, though. If I marry you will you do the dishes and let me go out nights and leap about in the sky?"

Holly blushed and looked down, "I think I would like to marry you," she said. "I will do the dishes while you leap about in the sky."

She cried a little and got soot on her nose when Skanda whisked her down the chimney, but she stopped crying when Skanda kissed her and patted her with his little square hoof.

The next morning David's mother said to him, "Honey, you must be more careful. The little ballet dancer is torn and just look at the silver reindeer. He's crowded right up against her and his poor hooves are all twisted and worn." *THE END*

How to Make the Holly Ballerina and Reindeer

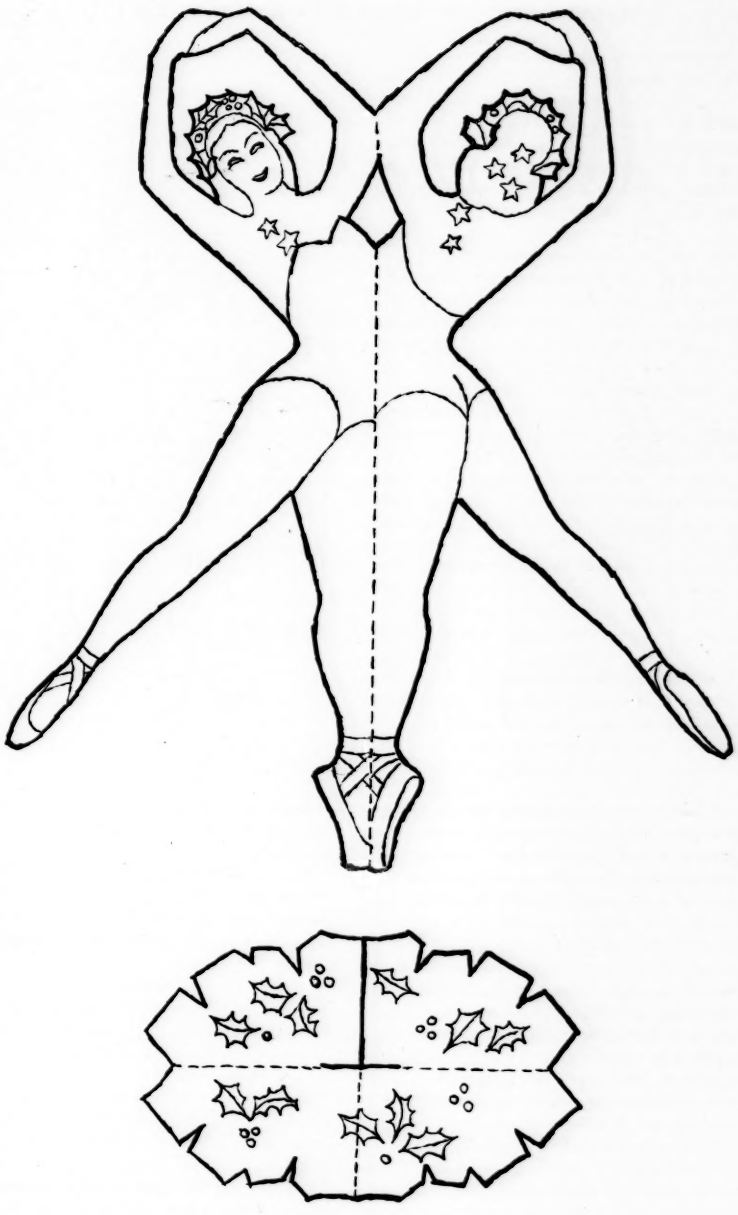
REINDEER

Color the reindeer and cut him out. The dotted lines are fold lines. A and C lines fold up (right sides inside). B lines fold back (wrong sides inside). Fold together as indicated. Paste wrong sides of deer's head and neck together. Fold so head goes between front legs and C fold is back between body. Make holes at circles on nose and back. Thread red yarn reins through nose to back. Tie at back. Stand on Christmas tree or send as a Christmas card.

To make a team of reindeer, trace off pattern before assembling. Make as many as you wish. Silver foil is pretty to use if the reindeer are for your Christmas tree.

BALLERINA

Color her bodice red or green. The berries on the tutu should be red and the holly green. Cut her out. Then fold on dotted line and paste back to back. Cut out tutu. Fold back on dotted lines (wrong sides inside). Cut through solid lines up back and across waist. Slip on doll's waist with cut line at back. (It will overlap when folded properly). Tie red string through arms and hang on tree.



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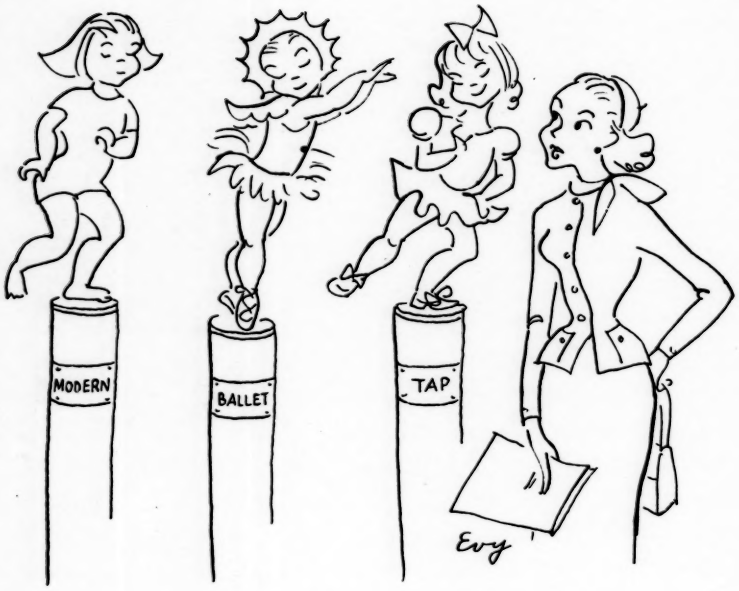
DANCE MAGAZINE'S

PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

CHAPTER 4:
WHAT KIND OF DANCE FOR YOUR CHILD?



I have found great stimulation in the past few years when discussing with many of you parents a well planned dance education for your children. Your first consideration is often that of your child's needs. To fulfill those needs, you want to know what particular benefits the different dance styles have to offer and how true is the hearsay that concentrated work in one or another could be physically harmful. When your knowledge of dance is limited to enjoyment of professional performances, you are curious about what is taught to youngsters. With answers to these questions you naturally are better able to evaluate the benefits received from the study of one or another of the various styles.

Then, some of you have expressed a curiosity about the sources of the different styles of dance; and many wish to consider the ultimate goals of concentrated study in a particular one. This new and healthy curiosity is most gratifying to us teachers, for it is encouraging to find that you are sending your children to dancing school for good reasons, not just because you want them "to take something."

Your reasons for giving your child lessons will decide the type of dance to be studied the first year or two. Later, as the child develops a taste for dance, his wishes should also be considered.

Ballet

Ballet was born at the opulent court of Louis XIV. With the exception of a few lapses, it has thrived and grown as a theatre art for three centuries.

The ballet's physical technique has been polished to a brilliance far surpassing all other styles of western theatre dance. And it takes longer to perfect than any others. Therefore, if the goal of the student is a ballet career, a long period of time (6 to 10 years) devoted to its study is needed before a professional debut can be anticipated.

I share the opinion of those who believe that ballet is the finest basic training for anyone who hopes for a career in dance. Most professionals have had or eventually seek this training, regardless of their specialty.

For the record, the brochure of the well known School of American Ballet located in New York has this to say about ballet training for children:

Correct training begun at the right age is of paramount importance in the education of a ballet dancer . . . Ballet should not be taught to the very young children as their physiques can be easily overtaxed and they are seldom able to achieve the degree of concentration that authentic training necessitates. For this reason, the School does not accept children under eight years of age and does not allow toe dancing before two or three years of instruction in soft ballet shoes.

Ballet stresses brilliant leg technique but gives a fine, strong carriage to the upper body. It develops equilibrium, flexibility and strength through stylized movement. It is the most rigidly disciplined and highly stylized representation of our western dance.

Each ballet class is divided into two parts: *barre* work, which consists mostly of leg exercises holding onto a railing, and work in the center (of the studio). Center work consists of *adagio*, combinations of slow steps and movements, and *allegro*, combinations of quick steps and movements. *Pointe* (toe) work is taught only to girls, who wear hard boxed toe shoes. Special *pointe* classes are often scheduled in professional ballet schools but more often pointe work is a part of each ballet class.

Contrary to common belief, ballet does not over-develop the legs when prudently taught. Toe dancing has no ill effects when the child is old enough and strong enough to dance on her toes.

Character Dance

Character dance is a term used to differentiate the classic from the stylized national dance element in ballet or the dancing of roles in which the rigid ballet style of execution is relaxed to meet the needs of the character to be portrayed.

Most professional ballet schools offer separate classes in character dancing. Some non-professional studios schedule them also.

The study of character dancing is excellent for ballet students. It develops their sense of rhythm and prepares them for specialized dance characterizations used in ballet presentations. It is never studied to the exclusion of another dance technique for basically it has no technique of its own.

Modern (Or Contemporary) American Dance

Since its birth at the turn of the century, modern dance has grown with swift, rugged sturdiness. Despite its relative youth it stands shoulder to shoulder with the ballet as a theatre art, equal in stature but not in social standing. (There are those who would pick

an enormous bone with such a statement but they become fewer as the years and modern dance progress.)

Its physical technique has a wider range but is less difficult to master than ballet. It is emotionally richer and makes, as does acting, tremendous demands upon the ability of its performers to communicate with the spectator.

When a career in drama, singing, or dance is contemplated by a student, modern dance training is of great importance. Outstanding dramatic and music academies schedule courses in modern dance (sometimes called "movement for actors") as a requirement.

Modern dance exercises are usually performed without the use of the *barre*. They acquaint the student with fundamental body mechanics. Physical development is well rounded. The myriad ways of moving the body are explored with no particular emphasis placed on leg technique, as in ballet; rhythmic foot work, as in tap; or limbering, stretching or tricks as accented in the technique of acrobats.

Creative movement is stressed. Students are guided and led to express themselves in dance rather than taught certain fixed ways of dancing. This freedom helps develop individual style and does not set certain dance mannerisms characteristic of other styles.

The ability to communicate an idea, create an atmosphere, represent a character or portray an emotion through dance movement is cultivated.

Rhythmic training is a part of every modern dance class and extends far beyond the simple recognition of time signatures and dancing to the beat of the music. Studies in qualities of movement (dynamics), design and rhythm take the place of *adagio* and *allegro* "combinations" in ballet lessons.

When modern dance technique is taught from basically sound anatomical principles, there is no better all-embracing physical conditioner for child or adult.

Ethnic Dance

Ethnic dance covers the vast number of religious and cultural art dances of the native peoples of our earth. Seldom does a person born outside a certain culture attain, in full measure, the fine points of technical, emotional and philosophical understanding necessary to skillfully perform the dances of an unfamiliar culture. However, the study of these dances is invaluable to the professional dance student, as well as the amateur.

Should the rare opportunity for such study present itself, the individual should take advantage of it, for it may well prove one of the most enriching experiences of a lifetime. (I do not speak of the watered down versions of Hula, Spanish, Latin American or Oriental routines taught by many teachers to enliven or vary their dance revues, but of serious concentrated study with native teachers or those who have made these wondrous dances a life study.)

DRAWINGS BY EVELYN CAROLL

Each culture has developed a specialized technique, some of which take much longer to master than ballet. These techniques include rhythmic approach, manners of moving, and reasons for being, all of which are indigenous to each.

Tap

Tap dancing sprang from our Southland. It was born in the feet of the lowly slave and is now the mode of expression of some of the highest paid performers in our entertainment world. Considering its beginnings and the fact that it is a contribution of the United States to dance styles, it could be classified as a folk or ethnic expression. But few think of it as such.

Physically it is an enormous outsized child; artistically and emotionally it is a mere infant. Its technique concerns mainly the pedal extremities with a free "jazzy" swing delegated to upper body and arms. Except for the few greats — it asks its performers to pleasantly entertain its spectators. It is not yet accepted as an art form.

However, students preparing for a dance career should have some knowledge of tap, even though they do not plan to make it their specialty. Today, the overlap of ballet, modern, tap and modern jazz dancing in our theatrical and television dance presentations rests upon the whim of the choreographer or the requirements of the production at hand.

Tap dancing develops a fine sense of rhythm, quick agile foot work and a free and easy style of moving.

Some body and leg technique is usually given at the beginning of each tap lesson — a simple ballet *barre* or a warm-up of limbering and stretching exercises. But few tap teachers stress a physical technique other than that necessary to execute the nimble foot work required. However, conscientious teachers interested in the physical development of their students usually suggest or require that they study a style of dance which will take care of this very important need.

Modern Jazz

Modern Jazz is the latest American contribution to dance styles. It is a distinctive type of "contemporary" movement soaked with the syncopations and distortions which jazz music brings to mind. It was created to fulfill a need for recent musical and television show dance numbers. Whether or not it will become a lasting style of dance is hard, at this moment, to tell. It belongs to the theatre yet its roots are ethnic. Perhaps, it will take its brother, tap dancing, by the hand and together they will become an accepted ethnic dance art of the United States.

It is taught in so many individualized ways by its many teachers that it is difficult to say what benefits the student will receive.

(*continued on page 80*)

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CREATIVE DANCE FOR CHILDREN

BY LUCILE BRAHMS NATHANSON

The last of three articles on materials and approaches used in the teaching of creative dance to children.

To close our series, we shall deal with the rather abstract elements of form in dance. These elements are space; time and rhythm; and dynamics. It must be remembered that the movement studies combining these elements do not in themselves make a dance, unless their form is also combined with content. They do, however, provide an approach to creative exploration which is most successful with children from the age of ten onward (although we have also included some points which can be explored with children as young as five).

Since any well organized class should also include technique and rhythmic work, creative exploration is usually allotted only about fifteen to twenty minutes of the hour. And so the ideas that follow, even though they are by no means exhaustive, should provide stimuli for many a period in creative dance.

Space

One of the most tantalizing and elusive concepts in creative dance is the awareness of space and its part in the designing of a dance. The children can be made initially aware of space through the concept of focus.

Focus is the point of concentration. It may be outward or inward (in contact with an outer point or person; or introspectively veiled from outer contact). It may be up or down; backward or forward.

As soon as the child's gaze, or use of focus, pulls him toward a point or repells him from it, the concept of direction enters the picture. Direction is, loosely, the way in which a body penetrates the space around it.

With the younger children this has to be broken down quite simply into going forward or backward or in a circle. And they like to explore the possibilities of going in a direction (for example, diagonally across the room) with the front of the body leading, or turned around, with the back leading. As they become accustomed to this simple "game," they like to invent patterns, perhaps spiraling about with the side of the body leading; perhaps making figure-eights moving forward and then doing the same thing moving backward.

As they become older, the concepts of planes in the body can be introduced. They can spend much time (and this, with adults,

is one of the basic precepts of the Laban method of dance) with, for example, the lower portion of the body facing a line of direction and the upper portion turned away; or the body going in a circle with one shoulder leading; or the body going on a diagonal with one hip leading. These space excursions can be varied not only in direction and body shape, but in speed and rhythm. In other words, the children can skip quickly or walk slowly or glide lightly or run in threes or twos or fours or in any rhythm that the pianist may feel called upon to improvise.

Not all of the relating of the child's body to space has to be done by moving in a direction and making a complex floor pattern. Even standing still the child can have the experience of making shapes with his body. And the inspiration for these shapes can come from the objects around him.

The six-to-sevens find it fun to look about the room and discover shapes. The clock is round; the door is rectangular; the halves of the window are square; the lamp is a triangle; a piece of paper is flat; string is long; a ball is round. The children start out by seeing how many ways they can make these shapes with different parts of their bodies. For example, thumbs and forefingers touching make a triangle; fingertips touching and hands extended in front of the body make another; standing in *passé* makes another; the legs in second position make one with the floor. Three youngsters sitting in wide second position on the floor and touching toes can make a triangle.

After the children have gotten the idea of making shapes with their bodies, they can incorporate these into little improvisations. For example, each group may choose a design for itself; then, as the music is playing, the whole class may break into a floor design around the room. When the music stops, each little group returns to its original pattern. The group returning most quickly wins the informal game.

Dimension

After the children have developed a fairly secure awareness of the shapes their bodies can make in space and the many directions their body can take through space, the concept of movement dimension can be added. Dimension is briefly, the largeness or smallness of a movement. For example a footstep can be tiny, like a *pas de bourrée*, or it can be large, like a leap. A leg swing can be an inch off the floor or it can be head-high.

The children can experiment endlessly with their legs, their arms, their torsos, their heads. And after they have done their experimenting in place, they can move through space. Even a simple walk, done with varying sized steps, can be an adventure.

Dynamics

Dimension has to do with the size of a movement. Dynamics has to do with the force needed to make the movement. There are strong movements, weak movements; sustained movements, percussive movements.

With older children a fairly complex move-

(*continued on Page 60*)

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Creative Dance (*continued from page 59*)

ment like a spiral movement to the floor may be used to get across the idea of dynamics. The children can spiral to the floor in a sustained and flowing fashion. Or they can drop sharply against the floor's surface.

With younger children the simple walk again comes in handy. They can tread lightly and then with gradually increasing intensity until they are stamping. As they are walking, they can experiment with their arms, floating them gently up and down and gradually increasing the force of the motion until their arms are vibrating fiercely.

Certainly with the younger children, and occasionally with the older ones, outside stimuli can be introduced to help them enlarge upon the concept of movement quality. The teacher might bring into the class a handful of cleansing tissues, a wad of soft modelling clay for each child, a bean bag, some cellophane, steel wool, velvet, glass, or any other items that have a very specific texture.

Have each child handle, for example, a piece of tissue. Have them feel it in their hands, stroke their arms or leg with it, bounce it lightly in the air. Then have them move freely to convey their reactions to how it feels on the skin and how they feel when touching it. At some later point a whole danced improvisation could be built merely upon the first movement resulting from the tissue exploration.

After dancing their reactions to the object, the children might make a transition and actually dance the quality of the object itself. For example, light, floating movements might convey the tissue as it is dropped. Or they might try to catch the quality of the tissue as it is crumpled, folded, spread out, torn. Eventually from these movement studies small dances can result.

Time and Rhythm

Woven through all these explorations into space, body shape, dimension, and dynamics are the eternal elements of time and rhythm. Since we are primarily concerned with abstract dance elements and how they stimulate creative development, we shall not discuss time and rhythm from a strictly musical point of view. The problems of moving to music of being aware of the rhythmic structure of music should be contained in the technique part of the class.

Children of all ages respond to the rhythm of words. A poem (its complexity depends upon the age level of the children) can be

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lapped to. Or its rhythm can be beaten out n a hand drum. Take a simple phrase like he following:

"Greta Anderson and Betty Jones"

he two names form two distinct rhythmic atterns. Have the children clap out each attern and improvise movement patterns to t these differing rhythms. Perhaps they can e combined in pairs, one child doing the rst rhythm and the other "answering" her. r they can isolate the rhythm in different arts of their bodies. Quite easily they will nd differing qualities of movement to suit he different rhythmic patterns. This basic pproach can, of course, be enlarged to any ombination of words, and when related to room, can often produce a creditable little ance.

Young children are quite uninhibited about aking rhythmic sounds. They do so often hile they are playing. Their "choo-choo-choo," nitating a train, or the "bang, bang," imiting a gun, can be used to stimulate other ildren to find movements that have the uality and rhythm of these natural sounds. ater, as the children become more advanced, ey can improvise movements and have the her children guess what sounds and rhyms inspired them.

Older children are a little self-conscious out making sounds. But they can be enuraged to abstract movement patterns from e rhythms of everyday life. They can watch eir mothers washing and ironing; their thers raking leaves or sawing wood. They n first imitate the actual movements to find e underlying rhythm, and then they can go to inventing new movements simply using e basic rhythm. Several individual patterns n be combined for group studies.

Sound Quality

The sounds that the children make themlves incorporate rhythmic elements, but alost more important are the sound qualities emselves. This awareness of sound quality d how it affects movement quality can er be expanded to work from outside muli.

For example, the teacher may bring to class oriental gong. The sound of the gong ings forth sustained movements which can ow in intensity if the gong is beaten with creasing intensity. The movement can exode and then become sustained if the gong struck hard and then swung gently back d forth so that its sound seems to fill the om with waves.

Wood blocks bring out percussive movents; maracas may bring out vibratory vements; a shrill whistle may stimulate se, sharp movement. The younger children e greatly stimulated by sound effects records th their studies of trains pulling into tions; horses trotting; boats tooting.

In short, the entire world around the teachand around her students is crowded with orful stimuli for creative experience. It is to the teacher to discover them and bring m within the periphery of her youngsters.

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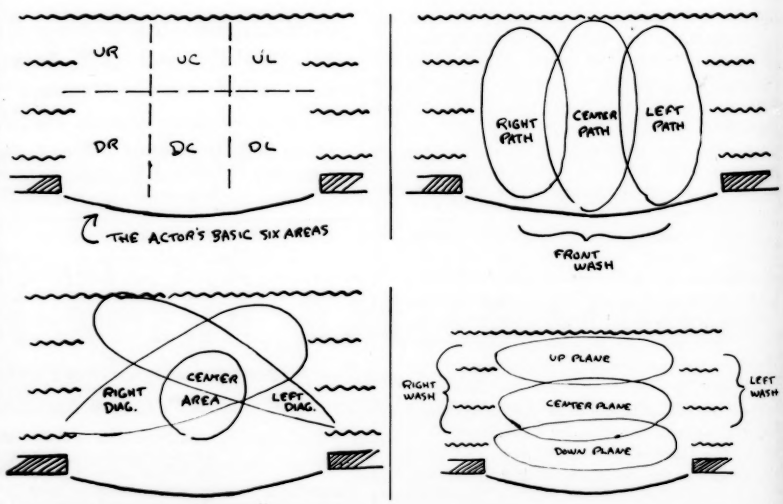
PART III: LIGHTING (Cont'd)

The first concept of the "cross-spotting" system that we must re-evaluate is the use of basic areas. The actor can choose any of six areas in which to play a scene and, with the "cross-spotting" method, be assured that the chosen area can be properly emphasized. Dance uses the stage area in such a completely different way, however, that the six-area concept is completely useless when applied to dance. A movement might start in one area, but before the movement phrase is completed the dancer can easily have sliced through the edges of four other areas.

All of dance movement can be classified as using 12 basic areas, either one at a time or in combinations. I shall list the twelve areas, in the order of their importance, and include my short-hand name for each:

1) Upstage Center to Downstage Center (which I call *center path*).
2) The diagonal from Upstage Left to Downstage Right (*right diagonal*).

The Dancer's 12 Basic Areas



The diagonal from Upstage Right to Downstage Left (*left diagonal*).

A circle of about 15 feet in diameter in the center of the stage (*center area*).

A strip about 5 feet in width running from one side of the stage to the other side of the stage, often corresponding to the entrances from the side of the stage. These strips I call *planes*. Of first importance is the *center plane*.

Down plane which is just slightly upstage of the footlights.

Up plane which touches the upstage drapery or sky drop.

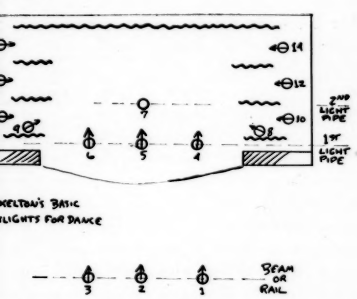
When the entire stage is lit from corner to corner by one set of instruments, each instrument located so that it hits the stage at the same angle, it is called a *wash*. Footlights, for example, produce a *wash lighting*. The most important dance *wash* is the *right wash* produced by instruments located on the right side of the stage.

Left wash from instruments in the wings on stage left.

Front wash from instruments located straight ahead in the "beams" and the "first light pipe".

Upstage Right to Downstage Right (*right path*).

Upstage Left to Downstage Left (*left path*).



With as few as 15 spotlights, each of these as can be covered separately. The *center* will require a spotlight in the "beam", a second spotlight on the "first pipe" (#2 #5 on the diagram). Ditto the *right path* and #6) and the *left path* (#1 and . The three paths together equal the *front h*. The *center area* spotlight can be unted on the "first pipe", or on the "sec- light pipe" and focused straight down '). The *downstage plane* will need two lights mounted on standards, one in the entrance Downstage Right (#11), and other in the first entrance Downstage (#10). Repeat with the *center plane* 2 and #13) and the *upstage plane* (#14 #15). Of these "wing lights", the e on Stage Right equal the *right wash*, the three on Stage Left equal the *left h*. The *right diagonal* is covered by a light located in the entrance Downstage ht (#9), usually mounted on a standard. *left diagonal*, then is Downstage Left).

This setup is quite flexible in that most of the areas can receive secondary lighting from spotlights that are used primarily for another area. The *center area*, for instance, is covered by the *right* and *left diagonals*. The *downstage plane* is also covered by the three "beam" lights that are used in the *front wash*. Further flexibility is achieved by the fact that all 8 of the "wing lights" can be reached easily to change color and even focus during a performance, whereas in the "cross-spot" system all of the instruments are high overhead and cannot be changed so easily.

A disadvantage of this system is that, since most of the spotlights serve double purposes each spotlight must be controlled separately. This would require 15 dimmers, which is not an exceptionally large number, but it is uncommon that a theatre that has only 15 spotlights will have as many as 15 dimmers. Therefore it will usually be necessary to group certain spotlights together on the same dimmer. This does not prove to be a major disadvantage, however, since a choreographer rarely uses all 12 areas; in fact most choreographers require emphasis on only three or four of these areas, and general or *wash* lighting can cover the rest of the stage.

I would like to illustrate this further by going into a little detail about the most commonly used areas. For lighting purposes there are three basic kinds of dance, each with different area requirements: ethnic dance, classical ballet, and modern ballet or modern dance.

Ethnic dance, perhaps since it originates in a circular area either enclosed by the spectators or in front of the object that motivates the dance, uses very limited dance areas. Ethnic dance of the "line" variety would probably use the *planes* and *paths* more extensively, but "line" is a form of ethnic dancing that I have never seen on the stage and therefore do not include in this discussion.

Ethnic dancing, it would seem, generally requires only *center path*, *center area*, and occasionally *center plane* and *downstage plane:* three to seven spotlights. When the planes are not necessary I would suggest that the two *diagonals* be substituted to give variety of angle. Furthermore, these two spotlights can easily be changed in color and focus, which provides further variety.

Classical ballet requires *right wash* and *left wash* for the corps as it moves through the *planes* and *paths*. *Front wash* would cover the same area, but the *side washes* provide much more plasticity to the body since they are separated by 180 degrees. The soloists who step out of the corps usually work in the *centre area*, occasionally crossing further downstage into the *center path*. The ballerina's entrance, turns, and exit can be punched with the *right diagonal*. The pas de deux is in the *center area*, but the numerous entrances and exits make it advisable to keep the side

(*continued on page 64*)

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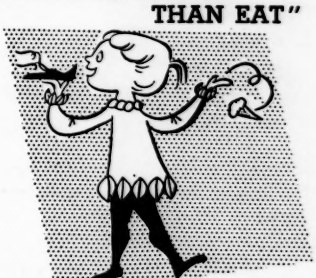

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Lighting

(*continued from page 63*)

washes high in reading.

Eight spotlights, then, are the minimum for classical ballet. If three extra spotlights are available, however, they would be most useful in the "beam" position (in other words, the downstage part of the *front wash*) at a dim reading, since the corps dancers frequently have the unfortunate habit of coming too close to the footlights where the *side washes* will not reach them. For this reason, furthermore, the footlights (which can give the underside of the tutu a pleasant blue tone) must be kept quite dim in reading so as not to distort the too-near dancer's body by overemphasizing the legs, while the torso is in the shadow of the skirt.

Most of the choreographers of modern ballet have an intuitive or emotional feeling about certain of the dance areas. The feeling may be the result of an intellectual approach to space problems, or it may arise from custom or habit. It makes modern ballet very difficult to treat as a single concept, since each choreographer is so different. Jerome Robbins makes a sharp definition between the stage's four *planes*, giving each a special quality. José Limon places special emphasis on the *diagonals*, but often bases a whole ballet on the relationship of one spot on the stage to the other areas. Martha Graham usually has a solo that starts in the *center path*, but apart from her unusual use of the *down plane*, her special areas are usually conditioned by the position of the settings. Antony Tudor's special concern seems to be with balancing the three stage *paths*, as though each had a psychological quality, against the *center area* of realism; but often he reverses this entirely and the center area becomes completely romantic. Doris Humphrey always requires emphasis in the *center path*, but the other areas differ with each ballet, the *up plane* and the *diagonals* being the most common.

Modern ballet is very interesting for the lighting designer, but should he have to cope with a combined program of modern and classical ballet or a modern dance program of several choreographers he's facing a challenge that can be solved only with adequate equipment.

With this discussion of dance areas I have tried to demonstrate that a small amount of equipment can suffice. This presumes that all of the equipment is used to its maximum potential, and gelatine and focus changes must be made. A larger amount of equipment, naturally, will permit effects that are not feasible with a small amount of equipment, but does not necessarily assure better lighting, especially in the hands of an amateur technician, where the tendency is often towards quantity of effects rather than quality. On Broadway, because of the high cost of manpower, it is usually more feasible financially to have batteries of spotlights duplicated in different colors and different focus, rather

han to attempt a change during the performance, for the major expense in lighting rental is the initial outlay, and the small additional charge for a few extra spotlights can save a small fortune in labor costs.

The second "cross-spotting" concept that we must re-evaluate is the use of a mere 90 degrees to give the body form and dimension. The walls and ceilings of the actor's scenery have forced his lighting designer to be contented with 90 degrees, since he has very little choice of mounting positions for his spotlights. The dancer's stage, however, is usually free and open to give him space in which to move, and fortunately this also gives his lighting designer unlimited mounting positions. The greatest dimension can be attained by only one light source from the side and only the specific visibility requirements of each ballet can determine how many other light sources may be necessary to fill in the shadows.

The other principle of "cross-spotting" that requires reconsideration is the concern with realism. The actor's lighting designer is always in quest of a "motivating light source" (such as the sun pouring in a window, or a bridge lamp or fireplace on stage) on which to base his color and angle. But the dancer seems to carry his "motivating light" within, and the audience so readily accepts the fact that dance is not "realistic" that it never expects realism. Realistic dance lighting then becomes an actual design device that can be quite useful and unusual, such as keeping an area of the stage that represents the interior of the dancer's house or soul bathed in a warm color, and contrasting it with cold colors that represent reality or exteriors.

Next month's article will take us further into lighting design, but for now check over these technical words to get them comfortably installed in your vocabulary:

Flies — area over the stage not in view of the audience. To "fly" scenery or light means to raise them into the "flies".

In the Wings — area on the side of the stage not in view of the audience.

Wings or Legs — flats or draperies on the sides of the stage, parallel to the footlights, used to mask entrances. Spotlights mounted behind these "wings" or "legs" are called "wing lights".

Tormentor — the first and farthest downstage "leg" or "wing".

Borders or *Teasers* — flats or draperies running across the top and over the stage, parallel to the footlights, to mask the "flies" and whatever lighting equipment and scenery may be "hung" there. The "first light pipe" and "first borderlight" are usually behind the "first border" or "first teaser".

X-ray — an old-fashioned word synonymous with borderlight.

Concert border — when all of the bulbs in the "first borderlight" are white, it is often called the "concert border". Spotlights mounted on the "first light pipe" are often called "teaser spots" or "concert border spots".

(to be continued)

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BY THALIA MARA

PHOTOS BY WALTER E. OWEN

PART ONE: PORT DE BRAS (Continued)

The Head

The head, which is such an important part of the body anatomically is also an important member of the anatomy in ballet. Unfortunately its use is sadly neglected today by too many teachers and dancers.

In the study of ballet technique the head must be disciplined right from the start, and it must be trained just as the legs, feet, arms and hands are trained.

In order to achieve good "line" a dancer must be very conscious not only of leg, torso and arm positions but also of the position of the head so that it remains in harmony with the other members of the body. Later in this series when we consider body position, arabesques and attitudes, we shall discuss the importance of the head for good "line" in detail.

But it is not only in posing that the head is used; it is also used in *port de bras* and in *allegro* work. In short, the head dances every bit as much as the feet. It is this use of the head and of *epaulement* which gives us our *croisé*, *effacé*, and *écarté* positions. And this is what gives form, style, artistry and color to ballet dancing. A dancer who does everything *en face* is lacking in artistry; his dancing is dull, wooden, colorless and lifeless.

At the barre we learn in the very beginning stages to hold the head erect, in line with the spine, and not to permit it to loll around as we work. Keeping the gaze steadfast is important as this is what keeps the head still. Apropos of this, I cannot overstress the importance to the dancer of the correct use of the eyes. Good balance depends to a large degree on the use of the eyes. Also their use affects the quality of the dancer's movements. Too many students develop a fixed stare as they work. Sometimes this stare is directed upward toward the ceiling giving the dancer a trance-like expression. The eyes should look alive at all times.

But disciplining the head to remain erect and still is only the very first step. The would-be dancer must also learn to raise the head, to lower it, to turn it and to incline it in harmony with movements of the rest of the body.

This training of the head begins quite simply with elementary *port de bras*. The head moves in coordination with the arms, giving a sense or feeling of movement to the entire body although the dancer is standing still.

In pictures 1 through 5 Patricia Walker shows the positions of the head as outlined by Maestro Enrico Cecchetti. In pictures 6 through 10 Susan Haddad demonstrates an elementary *port de bras* showing the use of the head.

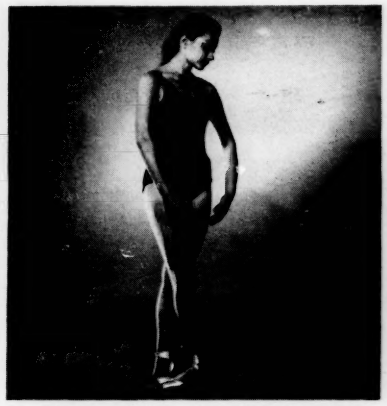
DO'S

1. The head erect.

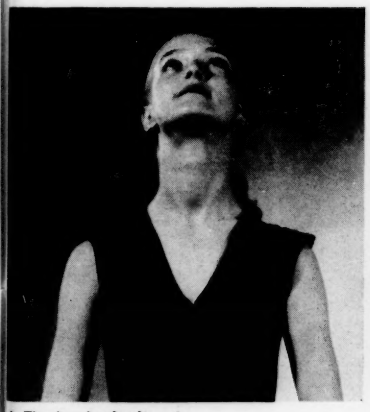
2. The head inclined.

5. The head lowered.

3. The head turned.



6. The preparation for the **port de bras.** The position is **en croisé;** that is if the right foot is front the dancer faces the lower left corner of the room. Arms are in 5th pos., low. Head is inclined to the left and slightly lowered.



4. The head raised.

7. As the arms are raised the body bends slightly forward and the head remains inclined to the left.

(*continued on page 69*)

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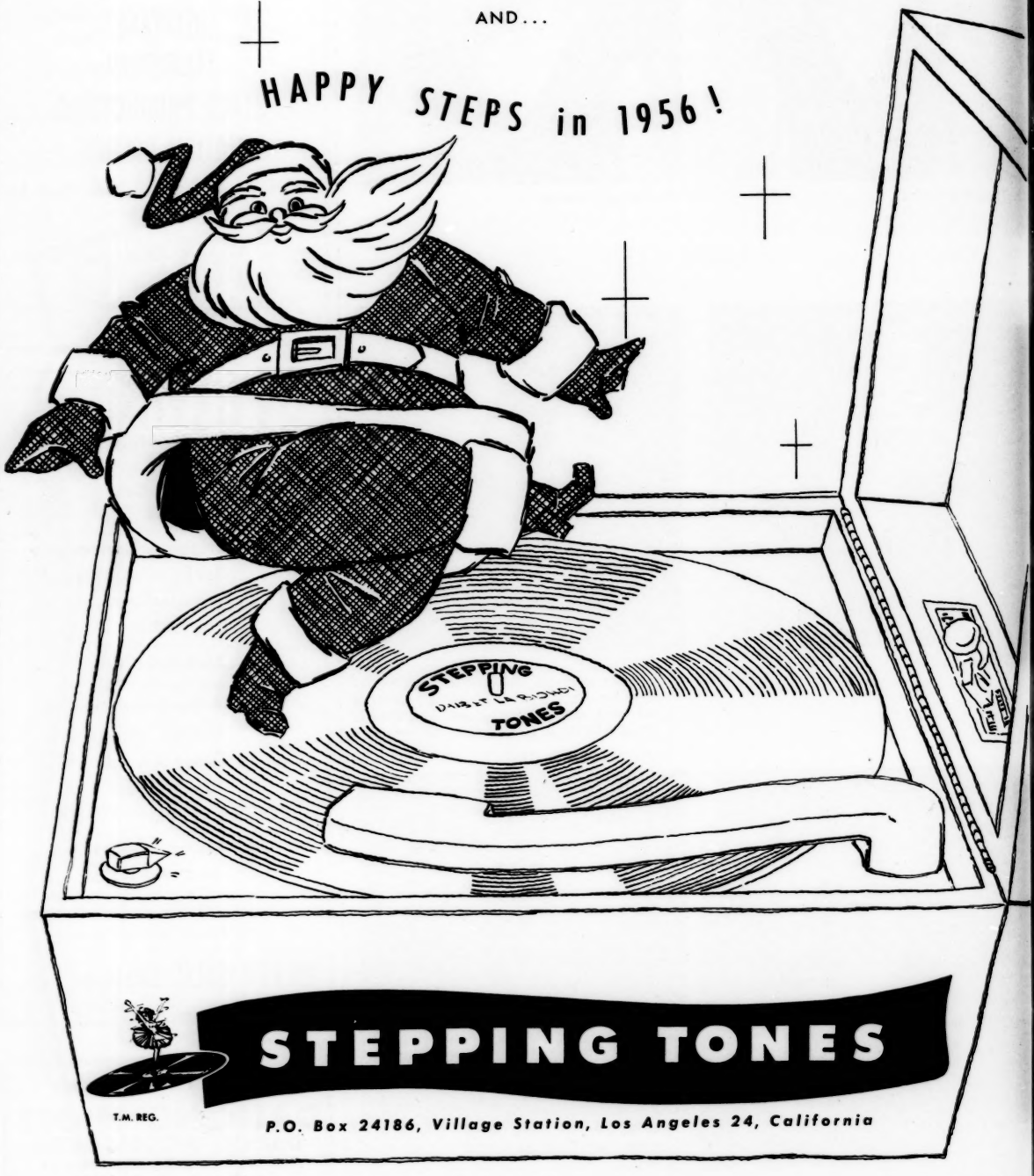

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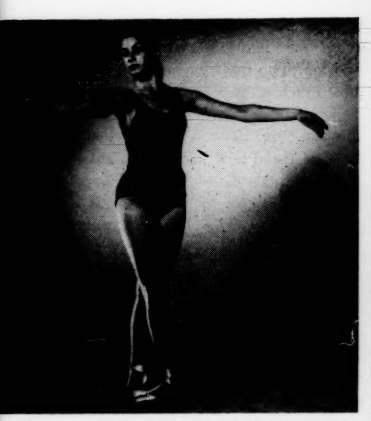
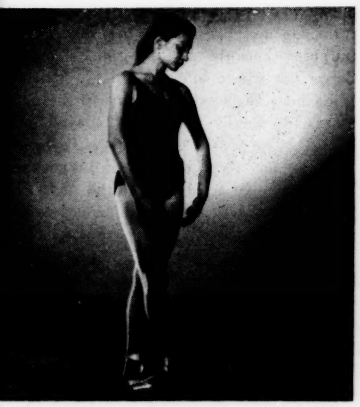
3. The hands open outward. Head is raised slightly but still inclined to the left.



. The arms open out to 2nd pos. The head turns to the right simultaneously with the movement of the arms.



The arms are slowly returned to their starting pos. The head simultaneously returns slowly to the starting pos.

(to be continued)

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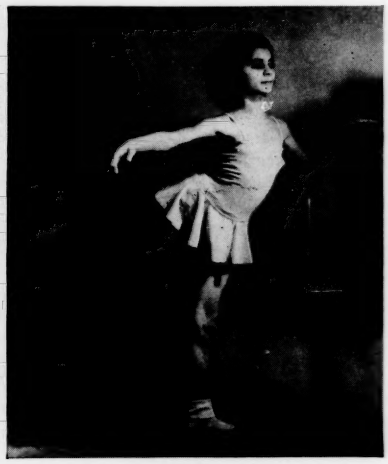

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THE MUSIC MATTERS

Second of two articles listing the musical repertoire of the New York City Ballet

BY JAMES LYONS

IVESIANA: The ground rules of the fame game being constant, Charles Edward Ives was a shamefully obscure figure throughout his long life (1874-1954). Ives was perhaps the only authentic revolutionary we ever had, and no composer is more deserving of the adventuresome listener's investigation. The NYCB production that bears his name has been revised since its première and the likelihood is that it will be changed further. The reason is the music; one keeps hearing new elements in it. Currently the ballet is built on the following five pieces: *Central Park in the Dark* (1888-1907), *The Unanswered Question* (1908), *Over the Pavements* (1906-13), *In the Inn* (1904-11), and *In the Night* (1906). (The first three of these are included with *Hallowe'en*, which figured originally in the ballet but since has been deleted, on Polymusic PRLP-1001; the last two may be found on Oceanic 31, coupled with Milhaud's *Fantaisie Pastorale*).

JEUX D'ENFANTS: Originally, Bizet's 1871 work of this title comprised twelve pieces for piano duet, each of them named after a familiar children's game. Before he died four years later, the composer orchestrated five of the dozen, but a somewhat later orchestration of a different five by the late German composer Siegfried Karg-Elert has become more widely accepted. It is the latter set that enjoys the best performance and the most lifelike sound; included are *Trompette et Tambour, La Poupée, La Toupie, Le Bal,* and *Petit Mari, Petite Femme.* At this writing it is not clear how many of these will figure in the NYCB production now in the planning stage. (*Jeux d'Enfants:* London LL-871, with Sir Thomas Beecham's suite from the same composer's opera, *La Jolie Fille de Perth,* and Chabrier's *Suite Pastorale.*)

NUTCRACKER: Since the NYCB offers the complete ballet, there is no point in discussing the umpteen recordings of the thrice-familiar concert suite. The longer work was begun in 1891 and finished a year later. In the interim Tchaikovsky had visited the United States for a month of conducting dates and it may reasonably be assumed that he wrote some of the music on our shores. The score was of course contrived expressly for the ballet, which was based on a Dumas adaptation of the E. T. A. Hoffmann story, *The Nutcracker and the Mouse King.* (*The Nutcracker:* Mercury OL-2-101; three discs.)

ORPHEUS: The Stravinsky score is one of his finest late period works. It was commissioned by the Ballet Society in 1946, completed in 1947, and first performed on the occasion of the ballet's première in 1948. In concert performances the music is played without alteration. This is low key Stravinsky, virtually chamber music, and immensely powerful in direct inverse proportion to its understatement. (*Orpheus:* RCA Victor LM-1033.)

PAS DE DIX: Balanchine's new *divertissement* was being readied as these lines were written. The question is not which music, but how much of it. Glazunov's complete score for *Raymonda* is the source. Even the standard concert suite, however, runs close to an hour, so that there will have to be substantial cuts. The original dates from 1898, when it was used for Petipa's three-act St. Petersburg production. (*Suite from Raymonda:* Capitol P-8184.)

PAS DE TROIS (GLINKA): The music is derived from the fountainhead of Russian nationalist music, the opera *A Life for the Tsar* by Mikhail Glinka (1803-1857). (The complete opera may be had in a Vanguard set, VRS-6010/12; three discs. A single disc devoted to the ballet music, Colosseum 10110, is afflicted with every possible reproductive fault.)

PAS DE TROIS (MINKUS): Léon, né Aloisius Ludwig, Minkus (1827-1890) was perhaps the most prolific composer of ballet music who ever lived. Today his name rarely turns up except for *pas de deux* or *trois* purposes because he apparently loved the dance not wisely but too well, so that everything he wrote was obsequious in the extreme and exceedingly dull when played out of context. The music for this NYCB *divertissement* is not recorded, but it is not readily distinguishable from that of the *pas de deux* in the last act of Petipa's *Don Quichotte,* which is the only Minkus on LP. (*Pas de deux* from *Don Quichotte:* London LD-9108, with Weber's score for *Spectre de la Rose,* otherwise known as *Invitation to the Dance* and actually entitled *Rondo Brilliant.*)

PICNIC AT TINTAGEL: The music is *The Garden of Fand,* a symphonic poem by the English contemporary Sir Arnold Bax, (1883-1953). Oddly enough, Bax no sooner finished this work in 1916 when he began

(*continued on page 78*)

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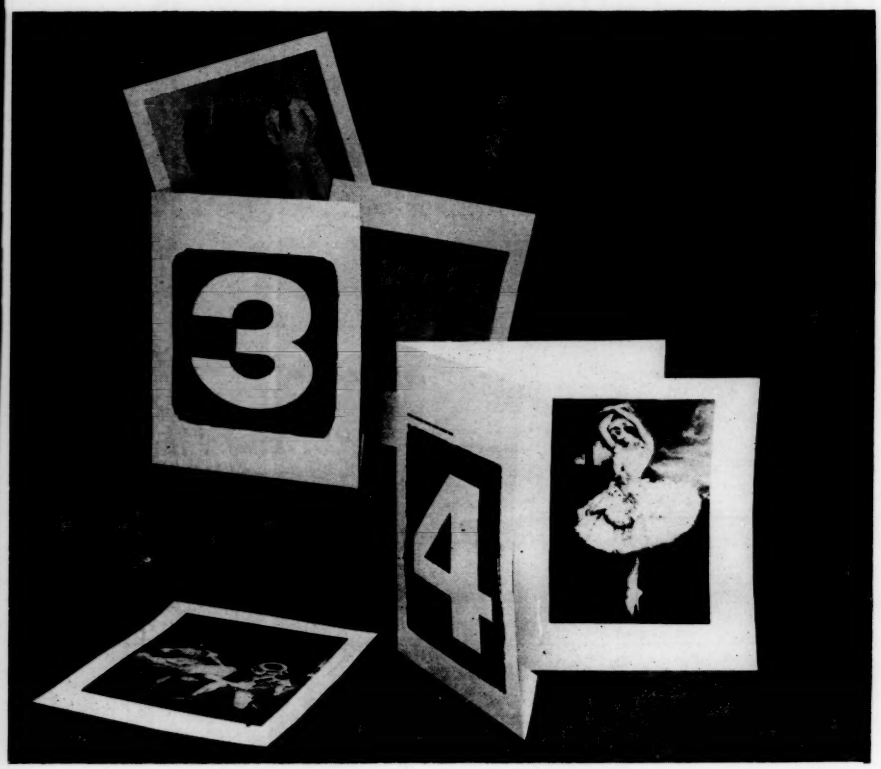

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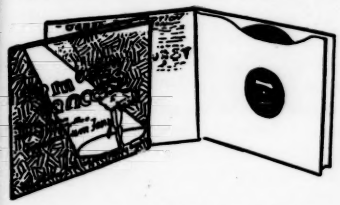

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Reviews

(*continued from page 14*)

and-toe patterns of reels and Highland Fling. And the fleetness of their *pas de basque* and *emboités* in the sword dances contrasted charmingly with their serious, almost stern mien.

But lest one forget that this was ceremonial dancing and not merely a display, they finished their intricate sword dance with an abrupt and solid jump-turn, picked up their weapons, and placed them in a straight line in front of them. Then came a straightforward bow and a formal exit.

For us, the dancing and piping was the most exciting and in a sense authentic, part of this colorful program of formation marching and music. The Regimental Band, especially in its renditions of standards like "Il Bacio" and "Marche Slav," was a bit on the band-concert-in-the-park-on-a-summer-evening side.

Vicente Escudero and Spanish Dancers
October 30, 1955
Carnegie Hall

Last season, Vicente Escudero, the great old man of Spanish dance, came to this country with a gifted company and made farewell appearances. This season, he said goodbye again in a specially organized concert. It was a mistake.

Since his former company had returned to Spain, a new group of Spanish dancers was hastily assembled to fill in the time when Escudero and his gracious partner, Carmita Garcia, were not on stage. Led by Teresita Osta, Rosa Del Oro, José Barrera, and Fernando Ramos, the group was a loosely organized, dissimilarly trained aggregation. What struck us most was the contrast between the understatement in the dancing of Escudero and Miss Garcia and the eager over-statement in the dancing of the others.

To make contact with the audience, Escudero had merely to click a castanet once or snap his fingers or rakishly tip his hat to his partner. And she had merely to incline her head gently in response or make a minuscule bow, and one knew how she felt.

In contrast, Miss Osta and Miss Del Oro surged upon the stage and stamped and tossed their ruffled skirts high into the air and shook their shoulders and smiled and flirted and tried to make up in driving energy what they lacked in real communication.

In Miss Osta's case all this extra effort was not really necessary, for she is an attractive woman with a sound knowledge of Spanish dance technique. If she would let the dances speak for themselves, her strained shoulders might drop to their normal position, her back would arch high instead of becoming rigid, and she would acquire the pride she now lacks.

The quiet command displayed by Escudero and Miss Garcia was reflected in the guitar solos of the incomparable Carlos Montoya. Julian Elbaz gave solid support on the piano.

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Scrapbook

(*continued from page 43*)

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Philippines

(*continued from page 42*)

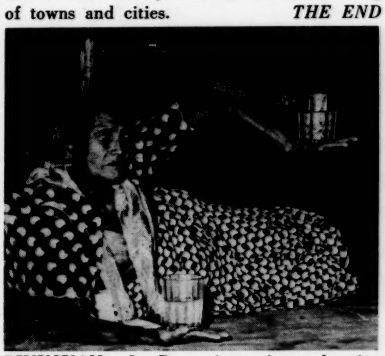
in which a dancer imitating the movements of the Tikling bird, dances between two poles beaten together by two other dancers, emerged in fleeter form. The *Kumintang*, originally a war song (and dance?) became a popular pantomime dance in Batangas, and today is merely a hand movement.

War dances became mock-war dances between "Moros" and "Kristianos" and instead of shields and spears, the dancers clicked polished cocoanut shells in rhythmic unison against other such shells held by strings to the body (*Maglalatik*).

The English came and went (English Occupation of Manila, 1762-64) the *Ba-Ingles* (*Baile Ingles*) was born. French influence was distilled in the *Pasakat* (*Pas de Quatre*), the *Alcamfor*, and the *Rigodon de Honor* (from the *Rigaudon*).

Dances arising among the Catholic Filipinos were the *Subli*, in which the men danced in a bent-over position throughout; the *Bulaklakan*, a garland dance performed in May; and the *Putong* in which the honoree sat between two girls dressed as angels. The lack of an heir caused women to dance at midday in May in the procession of *Turumba*, in Pakil, Laguna, and at the fiesta of Saint Pascual Bailon in Obando, Bulacan. On the comic side, dances of drunkenness (*Binadyong*) quarreling (*Bakya*) and embarrassed bridegrooms (*Pandang-Pandang*) emerged.

The American conquest and occupation of the Islands, following the Philippine Revolution and lasting some fifty years, affected native dance styles little if at all. Much research was, however, done in the field of native dance notably by the indefatigable Mrs. Francisca Reyes Aquino. Unfortunately the work of research was much impeded during the Second World War and the three years of Japanese Occupation of the Philippines (1941-45) when priceless manuscripts, pictures, recordings and relics of old instruments were destroyed in the wanton burning of towns and cities. *THE END*



BINUSUAN: *In Pangasinan, from the tiny Barrio of Poblacion, Bayambang, this dance is legendary because of its fantastic and intricate art of balancing to rhythm. Its title comes from the Tagalog word "baso," meaning glass, and it is performed only after many years of practice.*

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THE TEXAS APPROACH

How the Texas Association Teachers of Dancing Helps to Elevate Teaching Standards

In our October report on the dance teachers' summer conventions, we indicated that one of the greatest problems in the dance teaching field is that of basic standards. Side by side with the seriously qualified teachers, there are those who do not measure up—who have not really been adequately trained to pass on their dance knowledge to youngsters.

Some local teachers' organizations are playing a dynamic role in raising the teaching level in their states. They establish examinations. They plan text books. They make stringent requirements of their members.

One such organization is the Texas Association Teachers of Dancing. Their intelligent and far-seeing grasp of the situation should, in time, reach far beyond the city of Houston, where the Association has its home base.

In setting up an examination plan, the Texas Association was fully aware that well trained, well qualified teachers not only protect the physical well being of the individual pupil, they also help to enlighten the general public and make it aware of the true qualities and prestige of the art of dance. The Association was also guided by the precept that steps and combinations as such are not the essence of dance. They are the result, the end product of theoretical and technical knowledge. A sound knowledge of body placement is of infinitely greater value than the most intricate routine.

The Examination Plan

The Texas Association has set up a written theory examination on ballet, tap, and acrobatic dance. The grading is strict, and the paper must be nearly perfect in order to pass. Inability to answer certain basic questions means a failing grade for the entire exam.

A teacher passing the exam receives a

certificate stating that he has done so and is recognized as a qualified teacher. But a failing grade bears no stigma. In fact, if a teacher feels that he has not done well the first time, he may turn the paper in unsigned and be re-examined at a later time. In other words, the first exam may be used as a yardstick of material yet to be learned.

Examination Aids

Just as other professional people have study courses and text books to prepare them for examinations, the Texas Association provides a text book and a Normal School. The latter consists of a week of lecture classes to prepare its students for the examination. In addition there are courses in technique and teaching methods.

The Normal School is restricted to teachers and assistant teachers. (An assistant is someone who has taught at least one semester and is at least sixteen years old). To insure thorough training, the number of participants in each class is limited.

The text book is available to all teachers, whether or not they expect to take the exam. The book, which was prepared by three Association members, is based upon standard dance manuals. It covers the theory and terminology of ballet, tap, and acrobatic dancing.

A Broad Viewpoint

The text book, examination, and resulting certificate are by no means restricted to those wishing to belong to the Texas Association. They are obtainable as models for other organizations to use and apply to their own local situations. And they are available to individual teachers (through the offices of the Association at 4030 Aberdeen, Houston, Texas) so that eventually the dance teaching profession may be elevated to the position of service and honor it so richly deserves.

THE END

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Music Matters

(*continued from page 70*)

another, completed the following year, entitled *Tintagel,* and the latter does not figure in the ballet score despite the similarity of title. The former, however, is not recorded. Bax has not yet come into his own on this side of the Atlantic. (*Tintagel:* London LL-1169, with Holst's *The Perfect Fool,* and Butterworth's *A Shropshire Lad* and *The Banks of Green Willow.*)

PIED PIPER: This is Aaron Copland's charming *Concerto for Clarinet* and *Strings* (and also harp and piano, to be more precise than the title), which was commissioned by Benny Goodman and completed in 1948. It was begun the previous year in Rio de Janeiro, which probably explains the use of a then-current Brazilian popular ditty in the first movement. (*Concerto for Clarinet and Strings:* Columbia ML-4421, with the same composer's *Quartet for Piano and Strings.*)

PRODIGAL SON: The ballet was one of the last Diaghilev projects, and Diaghilev was not one to do anything in halves. That went for the music, so that Sergei Prokofiev (1891-1953) really let himself go. The result was a masterpiece. Two years after the 1929 première, the full score was boiled down to a suite, which somehow misses the essence. (*Prodigal Son:* Vox PL-9310; the suite is coupled with the same composer's *Fourth Symphony* on Urania URLP-7139.)

ROMA: The music is Bizet's sunny second symphony, which he chose to entitle simply *Roma.* He composed it at intervals between 1860 and 1868. Only the last three movements are used intact in the ballet score; the first, much cut, provides the brief overture. (*Roma:* Vox PL-9320, with Chabrier's *Bourrée Fantasque.*)

SCOTCH SYMPHONY: Mendelssohn's *Third Symphony,* the "Scottish", was begun in Scotland during 1829 and completed three years later. As with *Roma,* the opening movement is excerpted for an overture to the ballet, the remaining movements being used as written. (Symphony No. 3: *Columbia ML-4864,* with the same composer's *Fifth Symphony,* the so-called "Reformation".)

SERENADE: Tchaikovsky's melting *Serenade in C, Opus 48,* is used in its entirety for this ballet. The music was composed in 1880. Tchaikovsky wrote Nadejda von Meck that it grew "from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." Indeed it is not. He never wrote anything more nearly perfect. (*Serenade in C:* Columbia ML-4121, with the same composer's *Theme and Variations* from the *Third Suite.*)

SOUVENIRS: Originally the music for this ballet was composed for two pianos, in 1952. The composer, Samuel Barber, was commissioned by the Ballet Society to orchestrate it. There are six sections, in turn a waltz, *schottisch, pas de deux,* two-step, hesitation tango, and *galop.* Barber writes: "One might imagine a *divertissement* in a setting

reminiscent of the Palm Court of the Hotel Plaza in New York, year about 1914, epoch of the first tangos; *Souvenirs* — remembered with affection, not in irony or with the tongue in the cheek, but in amused tenderness." (*Souvenirs:* Only the original two-piano version is recorded — Columbia ML-4855, with Haieff's *Sonata for Two Pianos.*)

SWAN LAKE: The NYCB production uses most of the standard Act II music ("standard" meaning the 1895 St. Petersburg version) with the standard Act IV finale. The big solo for André Eglevsky, however, is to music from the original 1877 version, as is the *pas de neuf.* The NYCB production is not recorded as it stands, but all of the music from everybody's productions will be found somewhere in the lone recording of the original listed below. The alternate choice given is more nearly universal as regards current productions, and it costs less than half as much. (*Swan Lake:* The "authentic, original" version is in Mercury set OL-3-102; three discs. A desirable second choice would be London set LL-565/6; two discs.)

SYLVIA — PAS DE DEUX: In order to get this music you must buy the entire symphonic suite, which is a painless enough prospect because there are few such beautiful scores in the literature of ballet music. *Sylvia,* like *Coppélia,* revolutionized the old concepts of ballet music in the 1870s and prepared the way for that more nearly perfect union to which choreographers still aspire. The measure of Delibes as a ballet composer is that nobody ever has succeeded quite as completely as he did. (*Sylvia — Orchestral Suite:* RCA Victor LM-1913, with a suite from *Coppélia.*)

SYMPHONY IN C: By now everybody must know that this ballet is built on Bizet's *First Symphony,* composed in 1855 when he was seventeen years old. Balanchine uses it *in toto.* The music is a sheer delight, albeit conventional enough. (*Symphony No. 1:* London LL-1186, with the same composer's *Patrie Overture.*)

LA VALSE: Two of Ravel's finest works are paired in this omnibus score — his exquisite *Valses Nobles et Sentimentales* (seven of them plus an epilogue, written for piano solo in 1911 and orchestrated the following year) and the title piece (1920), in that order. For musical purposes the respective elements are quite self-contained and in fact programmatically disparate: their balletic compatibility is something else again. (*Valses Nobles:* London LL-795, with the same composer's *Le Tombeau de Couperin; La Valse:* RCA Victor LM-1700, with the same composer's *Rapsodie Espagnole* and the overtures to Berlioz' *Béatrice et Bénédict,* Saint-Saëns' *Le Princesse Jaune,* and Lalo's *Le Roi d'Ys.*)

WESTERN SYMPHONY: Hershy Kay's infectious score dates from 1954, but already it seems to have attained to the proportions of a classic. (*Western Symphony:* Vox PL-9050, with Thomson's *Filling Station.*) THE END

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Primer for Parents

(*continued from page 57*)

Hundreds of professionals or hopeful professionals crowd modern jazz classes, for at the moment it is a necessity to a Broadway or television career.

The basic physical technique taught is usually akin to modern dance technique, at least the approach is seemingly the same. The dance style effects to be achieved, however, are the "hot" syncopated rhythms and strong improvisatory movements associated with jazz music.

Acrobatics

Acrobatics is included in this resumé only because it now thrives in the unfamiliar atmosphere of many dance studios and has been wrongly accepted by the general public as a style of dancing. The 's' was dropped about thirty-five years ago and "acrobatic" was adopted by some dance teachers as an adjective to modify the word dance.

The technique necessary to perform the stunts and tricks an acrobat is called upon to do is, indeed, a special group of body conditioning exercises often closely resembling dance techniques. But the resulting routines are seldom, if ever, dances.

Acrobatics should not be studied by the student to the exclusion of other styles of dance, unless the ends in view are merely the ability to perform tricks, in which case a youngster cannot claim to be a student of dance. Acrobatic technique develops agility, co-ordination, suppleness and strength.

If wisely taught — and the instructor must be a trained specialist in this teaching field — no physical harm comes from the stunts and tricks learned by the acrobat. But a teacher of acrobatics whose knowledge and methods are questionable is to be avoided as one would avoid an unskilled surgeon's knife.

Folk Dance

Folk dancing has been created over hundreds of years by the folk of many lands because of the deep need to express work and play patterns in rhythmic movement.

Folk dancing is excellent recreation for children and adults alike. It fulfills an essential social need for mixed groups to come together. It is a warm and friendly type of

dancing since the participants constantly change partners. One folk dances for personal enjoyment, not for performance.

Ballroom

Ballroom dancing is also performed for the pleasure and enjoyment of the individuals participating, not for the spectator. In these days of rumba, samba, and mambo craze it has become quite faddishly Latin in character. But the fads are forever changing.

Ruth Murray, Chairman, Women's Department of Physical and Health Education, Wayne University, wisely states in her *Dance In Elementary Education* (*Harper and Brothers, 1953*):

Instruction in ballroom dance should be saved for the time when a natural interest in the opposite sex is beginning to develop . . . Skill in this important recreational activity aids children to make suitable heterosexual adjustments at that time . . . To impose it upon children much before this time is to force many of them beyond their maturation level . . .

Some private studios specialize in ballet, modern, tap, etc. exclusively. Numerous others teach two or more of these in specific classes. And there are, I regret to say, many dancing schools where three kinds of technique are taught in one class — 20 minutes of ballet, 20 minutes of tap, and 20 minutes of acrobatics, as the case may be. I would like to say a word about the latter.

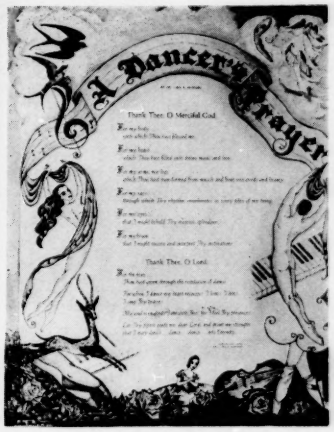
Learning to play a scale on the flute, a piece on the piano, and rhythms on the drums is not considered good music education, especially if all three are taught in one lesson. Few parents would consider this type of weekly music lesson for their child. Yet, many unwittingly pay for an hour of mixed dance techniques.

The reason some dance teachers offer a three-in-one class is that, heretofore, parents wanted such classes. The teachers still believe this to be so. Teaching dancing has become a thriving business. Satisfying the customer is a business code we all understand. So often, against their better judgment, teachers will give what they believe the public demands.

With a small amount of thought on the subject, however, I am sure you will come to the conclusion that each dance lesson taught with concentration on one particular style will have greater value. And I know that if you will create the demand for specialized classes, your teacher will cooperate by scheduling them.

To help you in your search for more dance information, most public libraries offer a shelf of dance literature. It is a fascinating subject, dance, and intimately entwined with the history of man. But just as music must be heard to be fully appreciated, so, dancing must be seen. I urge you to supplement your reading by seeing as much dance as is available either in studio or performance to help you make a wise decision as to the kind of dance you wish your child to study.

THE END.



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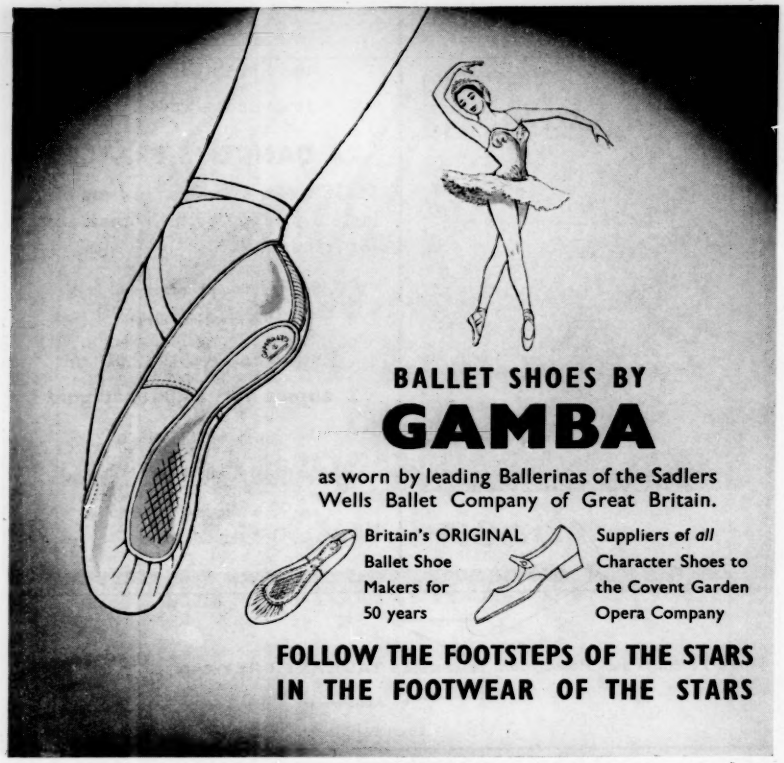
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SOME TAP TURNS AND JUMPS

BY PAUL DRAPER

I am going to describe some steps that need a good deal of warm-up preparation. I hope you remember the tap turn and that you use it every day as part of your exercises.

Choose a relaxed tempo in four, a little faster than soft shoe. Start facing forward, weight on left foot, right pointing diagonally to the back and slightly to the right. The mechanics of the step are Slap right, brush left diagonally to the left, forward, wing right, land without heel drop, bring left leg down in a slap, shuffle right to the back, pull back on left, land on right ball, drop left toe in back, drop right heel, slap left forward, shuffle right forward, step right, step left and turn on left to the left with right foot, *sur le cou de pied* in back. Now smooth all that out 'till it sounds: a-one and a-two and a-three and a-four and a-one and a-two and a-three. The first "one" is the step of the first slap. Remember that a wing is three evenly spaced sounds. Scrape out, brush in and land on the ball of the foot. The shuffle-pull back should be done *en tournant* to help prepare you for the pirouette on the left foot. Turn on "and a-four and" of the second bar music and be ready to repeat the step on the "a" before "one" of the third bar. The arms move into second position for the wing and into a preparation for the pirouette as you do the shuffle pull back *en tournant.* Do this twice. At the beginning of the fifth bar, on the "a" before "one" instead of the brush of the initial slap right, do a slap heel on the right foot and step left on "one." This makes three taps in the same space of time you previously used for one tap, so the slap heel must be done pretty fast. Turn again to the left on the left during "and a-two" and finish with step right on "and" before "three," step left on "three" and step right on "four."

These last three steps should be made so that you can reverse your turning direction and turn to the right on the right foot as it steps on "four." This means you must *plié* well on the first two steps and brake your left turn to a full stop facing diagonally to the left forward. The arms must come around to your left side to be in position to start the right turn. Pirouette to the right for the "one."

"two," "three," of the sixth bar and stop with a step left, step right, on "and four." Finish facing diagonally to the right forward and be ready to repeat the first combination to the other side, beginning slap left on the "and" before "one" of the seventh bar. This time don't turn at the end of the step but after the shuffle left, step right which takes place on "and a-three" of the eighth bar, just scoot forward and to the right, landing on both feet in a deep *plié*, knees together, on the count of "four" in the last measure of the phrase.

A Tap Jump Turn

This step is easy to explain and easy to learn but very difficult to do well. Start facing diagonally forward to the right side, weight on right in *plié*, left extended back, foot pointed and just touching the floor. Arms in preparation for pirouette *en dedans* to the right. Music a little slower than for the first step. A slow soft shoe to start with. The step starts with a shuffle left, pull back right, land on left ball done *en tournant* to the right. Land in a good *plié* on the left and brush right, vigorously to the right to begin a *sauté*. In this *sauté*, both legs must be extended and straight like a fully opened pair of scissors. Land on right ball, (being sure not to let the heel drop) and repeat 'till you come to the other end of the stage. You can also do the step in a large clockwise, circular pattern.

The shuffle pull back, four taps, happens on the "and" before "one." The brush which begins the *sauté* is on "one." You are in the air for the duration of "one" and you land on "two" to repeat shuffle pull back on the "and" before "three." The turning on the shuffle pull back must be done in a very concentrated and energy-gathering manner to be ready to release itself in the following jump. With much practice this step comes as close to giving a dancer a feeling of floating as any step I know. Do it to both sides.

A Variation in ¾

Begin in the same way but finish the shuffle pull back *en tournant* by dropping onto the left heel before the brush of the right foot. This will give you a more deliberate start for a slightly slower *sauté*. Land on the right and turn for two steps, left, right, finishing in an arabesque on the right in a good *plié* ready to repeat. The *sauté* begins on "one"; you are in the air on "two." You land on "three" of the first bar, turn on "one" and "two" of the second bar, stay in the arabesque for "three" and repeat. In both steps as you jump, raise the opposite arm to the leg leading the jump. *THE END*

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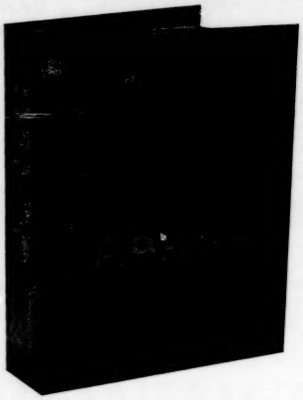

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Book Reviews (*continued from page 11*)

keeping the book readable, and she had to evaluate, both sincerely and objectively, the achievement of one of the world's great ballet companies.

All these problems Miss Clarke has solved admirably. With a rare ability to see with true perspective the events so close to her, she has traced the development of Sadler's Wells from its modest beginnings in Ninette de Valois' Academy of Choreographic Art, through the period of its fight for recognition at the Old Vic and then at Sadler's Wells Theatre, through the war period when a male dancer was more easily dreamed about than seen, through the triumphs at Covent Garden and in America, not ignoring the period of stalemate but seeing that "the end is the beginning."

If the early part of the book is the more exciting, this is due to the nature of Miss Clarke's material, for the beginning of the Sadler's Wells story is full of drama — the struggle for a school, for a theatre, for an audience. Once the Company is established, the history necessarily becomes more a matter of recording a series of successes. But even here Miss Clarke holds the reader's interest by her recognition of one of the chief threats in that success: sterility bred by habit.

Although space did not allow for detailed discussion of all the personalities involved, Dame Ninette de Valois stands out not merely as the moving force of the organization but as a human and complete individual. Her singleness of purpose is apparent from the beginning. The young founder is determined and idealistic but realistic. Miss Clarke does not need to elaborate on the efficiency of her subject's administration. Detailing all the work accomplished and simply remarking that all the facets of the job were successfully completed is evidence enough.

Miss Clarke invites admiration for Sadler's Wells when it is merited, but she does not gloss over failures. She does not always try to justify the Company: she notes cases of miscasting, of unfortunate costumes, or just plain bad choreography. Throughout, her conclusions are based on clearly detailed descriptions of the work under consideration.

Thanks to Miss Clarke's keen powers of delineation, discussions of all the numerous productions are handled with such vividness that the reader does not think (as is so often the case with such books) that the material could as well have been relegated to a chronological table in the back of the book.

Miss Clarke has called her book "a history and an appreciation." It is precise in the first respect and discriminating in the second — a real accomplishment. The illustrations (there are fifty-five) are excellent and well chosen to reveal both the backstage and the public career of the Company. Among the significant appendixes are brief sections on the Sadler's Wells School, the Sadler's Wells Theatre Ballet, and a list of the ballets produced by Sadler's Wells. There is a full bibliography and an index. *THE END*

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(*Continued from page 6*)

usic by Ezra Sims. Directly after, **Miss** alprin left for a 6-week trip to Israel nder auspices of the Amer. Fund for rael Institutions. She will present solo oncerts, lecture demonstrations and lasses in Haifa, Tel Aviv, and in several ibbutzim, or collective farms.

Also on Nov. 6 the **Contemporary Dancrs** presented another of their monthly oncerts at the Theatre Arts Colony, just ollowing their return from touring So. Calif. This co. of 5 has developed an exensive repertoire in the short time they ave been working together. For the most art the pieces are more drama than ance: the movement is facile, but "plasique" in quality with meagre rhythmic nterest. Themes are predominantly "cosmic," but the texture of the choreoraphy does not measure up to the magnitude of the ideas. Problems of mechanics ave been well solved, and they use usic of high quality, but dancers appear o be wandering around feeling deeply hile the tape magnificently and inumanly plays on.

"Impulse" 1955, the Annual of Contemporary Dance, has just come off the press.

Marian Van Tuyl

EPORT FROM DENVER

Katherine Dunham & Co. a sell-out uccess here Oct. 26, with audience particularly applauding the "Brazilian Suite" nd "Rite de Passage." The program was omewhat overlong, and one wished to ee more of Miss Dunham, who appeared oo briefly. Co. is a joy to behold, with he men, particularly, exhibiting a rare echnical brilliance.

The **Covillo-Parker School of the Dance,** which operates 2 studios, produces the Children's TV Playhouse, and is in charge of Loretto Heights Coll. dance activities, presented 50 students in a 1-hour TV version of "Little Red Riding Hood" Oct. 16. **Suzanne Hammons** starred as the Wolf . . . **The Lillian Cushing School of the Dance** has opened a branch in Boulder . . . Workshop Group of **The Ballet Theatre School** presented ballets by **Igor Schweoff, Francesca Romanoff, Harry Asmus** nd **Wilson Morelli** at Phipps Aud. Oct. 29 or Colo. Education Assn. Teen-age members of the co. will present a studio performance of their own compositions in an.

Rhoda Gersten

LONDON DATELINES

The Chinese Classical Theatre (Pekin Opera) played in London for three weeks rom Oct. 24th through Nov. 12th, filling he large Palace Theatre for every perormance and winning rave notices. Brilant acrobats, inspired actors and warmly ttractive personalities, these Chinese rtists bring an unaccustomed air of simle, spontaneous gaiety into the theatre. Not all their numbers are comic or spectacular, however. An idyllic number named "Autumn River," about a girl who persuades an old boatman to row her down the river after her lover, was perhaps the most enchanting of all. In "Where Three Roads Meet" a "fight in the dark" was danced and mimed by two men on a fully lit stage with hair-trigger timing. **The final** "Assault on a Citadel" was the most breath-taking item on the program. After a pitched battle on the open stage, the victorious "army" somersaulted themselves at tremendous speed, like human catapults, one after another over a 4-foot wall while the audience cheered.

This item was presented on Nov. 7th at the Royal Variety Performance, before the Queen, the Duke of Edinburgh, Queen Elizabeth the Queen Mother, Princess Margaret and Princess Alexandra in aid of the Variety Artists' Benevolent Fund. The Chinese artists won the biggest applause of the whole show, notwithstanding that the bill also included an item from the **Moiseyev State Folk Dance Company** — and Ethel Merman!

The Moiseyev Dancers, straight from sensational triumphs in Paris, opened at the giant Empress Hall stadium (capacity over 6,000) on Nov. 8th before an amazingly mixed audience which included many disgruntled press people who had had to pay for their tickets. (With almost the largest auditorium in London available, the management for some unexplained reason saw fit to cut the press list to the bone.) No resentment could be levelled against the dancers, however, who demonstrated the full brilliance and excitement of Russian folk dancing. No matter how much people grumbled about the presentation, and the political activities that went on outside the stadium (every imaginable and unimaginable left-wing newssheet was noisily on sale), they stayed to cheer the superb performance and resolved to return again and again — whatever the prices charged. No tribute to **Igor Moiseyev** can be too warm: both for his work in preserving these dances and the choreographic skill he displays in their presentation.

While every other Spanish dance company seems to be touring the United States, **Pilar Lopez** has brought her company to London where she is always assured of a warm welcome, as befits an artist of such dignity and integrity . . . **Ballet Rambert** are off to Italy at the end of Nov. for a three week tour, partly negotiated for them by Violetta Elvin's ex-husband, Siegbert J. Weinberger. **Beryl Goldwyn,** who recently retired from the stage after her marriage, rejoins the company for the Italian tour . . . **Festival Ballet** have been doing well on their current provincial tour. **Nicholas Beriosoff** has been given leave of absence from his

(*Continued on page 89*)

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(*Continued from page 87*)

post as ballet master to this company and is to work for a time with the Marquis de Cuevas' company. During his absence, **Serge Grigoriev** and **Lubov Tchernicheva** are with Festival Ballet polishing up their "Petrouchka" and advising on other productions . . . "The Pajama Game" has opened in London and is nicely set for many months to come. **Elizabeth Seal**, the leading dancer, has become a star overnight; she is ably partnered by **Johnny Greenland** and **Ivor Meggide**. The **Bob Fosse** choreography has been reproduced by **Zoya Leporska**. Now we are waiting for "Damn Yankees." *Mary Clarke*

NEWS FROM FRANCE

Two important dance events took place in October. One was the Moiseyev Ballet at the Palais de Chaillot Theatre and the other was the return of the Marquis de Cuevas Ballet at the Champs Elysées Theatre.

The twenty-year-old Moiseyev Co. is obviously the finest folk group in Europe. The Hungarian, Roumanian, Bulgarian, and Polish groups are only pale imitations of it. **Igor Moiseyev**, the company's ballet master and director has trained genuine artists and combined them in a production of the highest order. His research has carried him through Russia, from the Caucasus to the Ukraine, from Moldavia to Siberia. And he has brought the dances to the stage in highly disciplined form.

All the dancers combine their technique with a real musical and dramatic awareness. And although perfectly disciplined, they retain an astonishing spontaneity. The wildness of "Khoroumi" is followed by gentle round dances for the women; the stern virtuosity of "Partisans" is contrasted with the humor of the "Spring Dances" and the dazzling joyousness of the "Hopak." The traditional costumes are very beautiful, but the musical accompaniment is unfortunately a little banal.

It is two years since **Harald Lander** recreated the celebrated romantic ballet, "La Sylphide" for the de Cuevas Co. **Rosella Hightower's** strength and brilliance never seemed quite right for the principal role. But on Oct. 7 guest artist **Alicia Markova** created an unforgettable evocation of the original Sylphide, Marie Taglioni. With her ethereal yet malicious grace, she is the only purely romantic dancer performing today. She has found the secret of a lost art of which we would have no clear idea without her.

Supporting her in the ballet were **Serge Golovine** as James Reuben and **Denise Bourgeois** as Effie. **Genia Melikova**, **Vladimir Skouratoff**, and **Jacqueline Moreau** were featured in **William Dollar's** "Constantia." **George Zoritch** returned in "Idyl," **George Skibine's** masterpiece. **Skibine** and **Marjorie Tallchief** also appeared in the ballet.

Vladimir Skouratoff brought a male beauty to "Achilles." The libretto was by the Marquis de Cuevas, the choreography by George Skibine, and the overly languid score by François de la Rochefoucauld.

At the Paris Opera, **Lifar's** "The Fantastic Wedding" continued its brilliant career. **Yvette Chauvire** brought her piquant charm to "Beautiful Helen." Serge Lifar restaged the "Wandering Knight" for the Nov. season. The role of Don Quixote was taken by **Peter Van Dijk**. **Lycette Darsonval**, **Christiane Vaussard**, **Micheline Bardin** and **Espanita Cortez** were the successive incarnations of Dulcinea.

Roland Petit, who has just celebrated the birth of his first child, a daughter, has announced a season at the Champs Elysees Theatre beginning Dec. 20. He will present "Le Loup" and "Deuil en 24 Heures" and two new ballets with scores by Georges Auric and Jean Michel Damase. After a long tour, Petit will return to Paris next fall to do a show at the Paris Theatre for his wife, **Renee Jeanmaire**. *Marie-Francoise Christout*

REPORT FROM HOLLAND

Dutch ballet companies, for the 1st time in 10 years, did not disband this summer and, although they were considered worthy of engagements outside Holland, were not invited to appear in the Holland Festival.

The summer provided something of an American invasion. Modern dancer **Winifred Widener** came from her Paris studio as an examination judge at the **Tookunst Dans Academie** in Rotterdam. She is returning there for a full year's teaching. Then **Lucile Brahms Nathanson** and **Freda Miller** brought a large group of American students for a special course at the Academie.

Lotte Goslar, after a tour of Holland, had a 1-month season at Scheveningen. Unfortunately by this time the Dutch dancer and comedian, **Albert Mol**, had left her troupe, and one became aware that, despite Miss Goslar's better numbers and the great charm of **Freddy Albeck**, the show was over-long.

Next came the **NYC Ballet**. Without warning, as on their last visit, this Co. changed their advertised programs. This proved highly unpopular. By Dutch standards the prices were fantastic. Depending on one's preference for **Balanchine's** glamorized ballet classes or **Robbins'** works about real human beings, it is infuriating to be fobbed off with something the reverse of what one had chosen. Nevertheless, the performances were well received by the press.

Next came **John Butler's Dance Theatre**, our first glimpse of American modern dance since Graham's visit. Their most discussed number was "The 7 Faces of Love". A few days later **Harald Kreutzberg** appeared. One could not avoid being struck by how far modern dance has advanced in so short a time.

This summer has seen visits from the **Chinese Classical Theatre** and the **Azuma Kabuki Dancers**. The former was a revelation, each performer being a well trained singer, dancer, actor and acrobat. The range of expression achieved was fantastic. One has to see to believe that a double back flip could be quite expressive, unremarkable, artistic — traditional, in fact. The Kabuki performances, poorly attended, struck one member of the audience, at least, as dull and childish. Even after a long spoken explanation, one could not tell what they were all stamping about for.

The **Ballet der Landen**, the **Netherlands Ballet** and the **Opera Ballet** are all about to premiere Act II of "Swan Lake". Possibly all the "versions" will be so different that they'll be in effect 3 different ballets.

The **"Scapino" Ballet for Children**, in Sept., completed a 10th anniversary tour. They have 3 new ballets. "The 3 Little Horses", by resident choreographer **Jean Rebel**; "Baba Yaga", by **Sana Dolsky**; and "L'Epreuve d'Amour' by **Francoise Ardet**. At a special anniversary performance, the colorful "Scapino" figure, who traditionally appears at intermission, led the children, including the two youngest Dutch princesses. Marijka and Irene, in a delightful birthday song, "Long Live the Scapino Ballet". *Leo Kersley*

LATIN AMERICA REPORT

BRAZIL: Rio has seen a great deal of dance activity recently. **Nora Kovach**, **Istvan Rabovsky**, **Tatjana Grantzeva** and **Jack Beaber** arrived with choreographer **Paul Szilard**. Mr. Szilard staged several large ballets with the resident co. of the Teatro Municipal. The quartet then went to Buenos Aires for recitals and a "Swan Lake" with the corps de ballet of the Teatro Colon. Balance of their tour schedule includes Lima, Cali, Bogota, Maracaibo and Caracas.

Next visitors were **The Ballet Theatre**. Reviews on the whole were favorable to all ballets presented, with dancers **Hightower**, **Kaye**, **Serrano**, **Kriza**, **Douglas** and **Lland**, and conductor Joseph Levine most often singled out for praise.

Massine is in Rio for the Municipal Ballet Season, as are **Maria Tallchief** and **Andre Eglevsky** of the NYC Ballet and Lupe Serrano and Michael Lland of Ballet Theatre.

The Teatro Folclorico Brasilero has given several performances here after its long tour. *Sylvio Wanick-Ribeiro*

(*over*)

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ARGENTINA: **Michel Borowski's** new ballet, "El Junco," based on a "guarani" legend, with music by Argentine composer Floro M. Ugarte. was premiered Oct. 27 at the Colon . . . **Renate Schottelius'** Contemporary Dance Group is touring Brazil . . . the Argentine magazine, "Ballet," has organized an interesting Monday eve. series of folk recitals at the Teatro Odeon, presenting Basque, Israeli, Russian, Japanese and Argentine dances.

CHILE: **Virginia Roncal,** after 2 years' absence with the de Cuevas Ballet, returned to dance in "Alotria" for the U.N. Day celebration at the Municipal in Santiago.

CUBA: **The Ballet de Cuba** (formerly the Ballet Alicia Alonso) recently gave 3 performances, presenting "Coppelia," "Swan Lake," "Blanco y Negro," "Narciso y Eco," and "Aurora's Wedding."

Hans Ehrmann-Ewart,
"BALLET"

ROME, GENOA AND LISBON NOTES

Italy continues to be the Mecca for European and American dancers. French impresario Moreau has brought from London 25 male dancers for spots in Italian revues. Eagerly awaited is the musical comedy debut of **Colette Marchand** with comedian Walter Chiari . . . **Kiki Urbani** and brother **Pepe** have been appearing in films on the Italian Riviera.

A new co., **"Ballet of the City of Rome,"** is being directed by painter Vittorio Rossi, with **Peter van der Sloot** as principal dancer and choreographer. Leading girls are **Floria Torrigiani, Fausta Spada** and **June Summers.** The basic co. of 10 expands for festival and opera performances. The idea of a unified co. to provide new choreography for old operas in the provincial houses should prove fruitful for the future of ballet in Italy.

Mario Porcile, director of the Genoa Int'l Ballet Festival, has invited for next summer **Jose Limon & Co., the La Scala Ballet, the Royal Danish Ballet, the Sadler's Wells Theatre Ballet, the Paris Opera Ballet, Antonio, the Bailados Verde Gaio of Lisbon, and a Spanish co. from Seville.** Also projected during the festival is a 2-month refresher course in the Cecchetti method.

Fernando Lima and Agueda Sena, recently married, are performing two classical pas de deux in a revue at the Teatro Monumental in Lisbon, the first time ballet has been presented competently in Portuguese musical comedy . . . **The Fernando Gil Ballet** has been working in foreign-made films . . . Ballet schools in Portugal report substantial increases in enrollment. *Luigi Gario*

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